

BY RADIO TO THE STARS. BY AUSTIN HARRISON.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week commencing
SUNDAY, March 15th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
GOW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST

HIGH-POWER STATION.

(Chelmsford)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS—BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS:

GREAT SINGERS OF YESTERYEAR.
Were They Better Than Those of To-day?

A FAMOUS PEASANT-MUSICIAN.
Dvorak: By R. D. S. McMillan.

A DRAMA OF ROYAL INTRIGUE.
By Professor R. S. Rait.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

IMPORTANT TO READERS.

The address of the British Broadcasting Company, Ltd.,
is 2, Savoy Hill, Strand, London, W.C.2.

The address of "The Radio Times" is 8-11, Southampton
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Twelve Months (British), 12s. 6d.

A Great Enterprise Develops.

Official Statement of Facts and Policy.

IT is only right that a public service such as British broadcasting should be stimulated and assisted by constructive, and even trenchant, criticism. Having dedicated ourselves to the achievement of the task of providing the whole of the British people with the best available entertainment, thought and culture, at the minimum cost, we are ever conscious of the gap that exists between the standard of performance and the ideal. It follows that we take corresponding pride in realising that the gap is steadily diminishing and that the margin of our superiority over all other broadcasting services throughout the world is as steadily increasing. Evidence of this is contained in all the authoritative reports received from independent sources abroad.

We owe a great deal to the helpful criticism of listeners, whose suggestions are always given the most careful consideration. Nor are we unmindful of the obligation we are under to our numerous friends of the Press, who attempt to reach conclusions only after examining the relevant facts in their order of importance. Recently, however, we have been attacked from certain quarters with a good deal of misrepresentation.

We do not pretend to know whether the motive of these attacks is the desire to discredit an organisation whose future is feared, or a desire to assist other influences bent on subverting our service. We prefer to believe that these attacks are of the character of the strictures of the candid friend whose sense of duty has outstripped his information. Whatever the motive, it is desirable to take advantage of this opportunity to adjust the perspective of those who may have accepted hasty accusations at their face-value.

The B.B.C. is not a profit-making concern, in the ordinary meaning. It is true that the

initial capital of about £50,000 was put up by wireless manufacturers, who deserve credit for pioneering in an enterprise regarded elsewhere with suspicion. Dividends on this capital are limited to 7½ per cent. by Act of Parliament. All the money that the B.B.C. receives over and above that dividend charge is devoted to the development of the service or returns to the Postmaster-General for public funds. Of the ten shillings annual receiving licence, 2s. 6d. is retained by the Post Office, and 7s. 6d. comes to the B.B.C. Payments are made two to three months in arrears, and there is a quarterly audit by the Post Office accountants.

During this year, the estimated revenue is £480,000. An analysis of last year's expenditure shows that between 50 and 60 per cent. of the money was devoted to programmes; between 15 and 20 per cent. was absorbed in salaries and wages; and the balance of between 20 and 25 per cent. in miscellaneous charges, including rent, rates, taxes, engineering development, light, heat, power and legal charges. Salaries, wages, and miscellaneous charges are now stabilising and during this year an increasing proportion of revenue will be allotted to programmes. Additional funds accruing from the regularising of the licence position will go to improving the programmes and developing the equipment.

If there is a surplus, it will return to the Post Office to relieve the taxpayers' burden. We have already managed to effect a substantial reduction in the licence fee. The present cost of our service to the listener is three programmes a penny.

The B.B.C. was under contract to construct eight main Stations. But our ideal could not be satisfied within these limitations.

(Continued overleaf.)

A Famous Peasant-Musician.

The Romance of Dvorák's Life. By R. D. S. McMillan.



ANTONIN DVOŘÁK.

THE divinity which shapes our ends took upon itself no enviable task when it set itself to weave the intricate pattern in life's web which was to be the career of Antonín Dvořák. The son of a poor peasant who was both innkeeper and butcher, Antonín pursued a devious course which, though it came perilously near to landing him, finally, in the obscurity of his father's shop, led him at last to a pinnacle no great as to cast its shadow far beyond the borders of his native Bohemia.

Dvořák's life is like a romance from a story-book. Romance is generally retrospective; it gilds the picture of genius struggling against adversity, enshrines it in a halo until even the genius himself, could he return, would find unrecognizable this distorted, rosate view.

The boy was born on September 8th, 1841, in the village of Nelahozeves on the Moldau. He was quite a normal boy, and his principal hobby was strumming upon the zither. Nothing delighted him more, in earlier years, than to listen to his father play those enchanting Bohemian folk-tunes, the waltzes and mazurkas to which the peasants danced so blithely and picturesquely.

From Music to Sausages.

Music, then, was the flame round which he gathered. When he was twelve, he went to live with an uncle in the town of Zlonic, where wider opportunities were given to him for study. He took lessons from a local organist. Until he was fourteen or fifteen, his actions were thus comparatively unfettered; but, alas for the mundane ties which even genius must tolerate, he learned that his father had opened a new shop and required his assistance.

Antonín tried to escape. He urged the claims which music had upon him and, to convince his sceptical family, he embarked upon his first composition for their edification and had the work performed before them. It met with well-merited disaster—and Antonín went into the shop to serve customers with sausages.

The Menace of Hunger.

For nearly twelve months he remained subdued, to reassert himself, then, with such vigour that he carried the day and was allowed to go to Prague to enter the Organ School. He could expect little or no support from his family. The prospect on the face of it was depressing, for Antonín, not yet seventeen, had but a rudimentary knowledge of the only means he knew of earning a livelihood. To keep himself in food was a struggle, and often he denied himself a meal so that he could buy paper upon which to set down his compositions. He could not have both at the same time.

Performing in Cafés.

Continually faced with the menace of hunger, the youth was prepared to seize any opportunities of earning a livelihood, provided that they did not interfere with his studies. A gladly-welcomed chance came when he was invited to join a band of itinerant minstrels who went from café to café and gave performances. He played, too, in a church choir on Sundays. Altogether, his life was one hectic round of work, but he would have endured anything almost rather than admit defeat, and have to return to the

bondage of the butcher's shop. He put every ounce of endeavour into his work at the Organ School, and in his nineteenth year he passed as second prizeman. This was but the first hurdle in the track; he was still a callow musician who could attain perfection only after many more years of study.

He remained in Prague and found himself swept along in the current when the flood-gates of Bohemian patriotism were let loose. For years his country had suffered intellectual eclipse under the yoke of Austrian domination. The tyrant's grip relaxed, there came an emotional repercussion which set alight the flame of learning throughout Bohemia. Dvořák's first work of importance, an opera, was for the national theatre. It was a failure. Wagner had been ringing in his ears when he wrote it. Bohemia desired Slavonic melody, not German. He was then about twenty-eight or nine. The failure was, of course, episodic, and a year or two later he made amends with a patriotic poem-song, "The Heirs of the White Mountain," which swept away the memory of the past mistake.

A Man of Courage.

Still, however, he had to contend with poverty. For fourteen years he had done so without flinching, and now that fame wavered tremulously in the balance, it was not likely he would falter. On the contrary, he girded himself with pen and paper, and resolutely set himself entirely to rewrite that first opera which had failed. Its fate was no happier upon its second presentation. The music, it was discovered, was very well, but the libretto! Its inadequacy was startlingly, painfully obvious.

Dvořák was a man of courage. He set himself to find a librettist who could rewrite the libretto. A poet obliged him and *King and Collier*, the opera in question, came forth thus metamorphosed to please a big public.

Undaunted to the End.

Dvořák had a sweet witlessness which he introduced into *King and Collier*, and which made itself manifest again in *The St. John's Hens*, an amusing village love theme. By this time, Dvořák had obtained a responsible post as organist, which relieved his mind to some extent of the pressing financial worries which married life created; then, too, as his worth began to be recognized, there came grants from the authorities. He was still the undaunted composer, however, for finding that his post shackled his creative faculties, he threw it up and set himself to devote all his time to his compositions.

Influenced by America.

His courage had its reward, and soon the fame which had been confined to Bohemia had spread throughout Europe. His "Statut Mater," one of his masterpieces, helped to bring about this change, a work which he personally conducted upon his frequent appearances in England during the next few years when honours were being showered upon him.

Dvořák was captured by America, where he remained some four years, and his American experiences induced him to compose "From the New World," which, as his sons have placed on record, was influenced by Negro melodies. Returning to Bohemia, his achievements were notable and numerous before he died, in 1904, aged sixty-three.

More than a hundred thousand licences for receiving sets have been issued in Spain. There are also many amateur broadcasting stations. The owners of these have to pay an annual tax of two hundred pesetas, about eight pounds at the normal rate of exchange.

A Great Enterprise Develops.

(Continued from the previous page.)

We are now operating twenty-one stations, and no less than 80 per cent. of the population of these islands is within crystal range of some station. Moreover, 35 per cent. of the population can choose between two simultaneous services, also on a crystal. Our aim is to increase the first figure to 100 per cent. and the second as far as we can.

Extensive technical improvements are in hand. The 10,000 miles of land-lines of our system require attention. As soon as funds are available, we propose breaking up the long land-lines with repeater apparatus, and also providing new correction instruments at the receiver end. Improvements in method are so rapid that a great deal of the transmitting equipment which a few months ago was up-to-date is now obsolescent. Substitution is being undertaken generally, and this will probably be a recurring charge for the reason that we are still a long way from reaching the 100 per cent. point in the development curve.

Along with steady technical development, the programmes are being improved, and extended. The anticipated success of the present negotiations with the entertainment industry promises to release some material hitherto denied us. The new technique of the radio drama is making rapid strides.

In music the B.B.C. is certainly the greatest popular educator. It is perhaps noteworthy that three-quarters of the front-rank concert artists and conductors are now included in the programmes. In our series of International Symphony Concerts at the Royal Opera House, Covent Garden, we are trying to make a definite constructive contribution to music, and it is gratifying to receive the appreciation not only of regular music-lovers, but also of many listeners who are receiving their introduction to the best music through the medium of wireless telephony. We hope that the time is not far distant when each of our stations will be the centre of an annual musical festival, a step in the direction of making England sing to-day as she did in the sixteenth century.

Of the educational part of the programmes, the courses given by Sir William Bragg and Sir Oliver Lodge in Science, Sir Halford Mackinder and Professor Raitt in History, to mention only a few, are attracting a great deal of interest. We propose to substitute discussions and dialogues for some lectures, and we are making a definite attempt to guarantee that the S.B. talks are truly representative of the best thought in the whole of the United Kingdom.

To sum up, the whole policy of the B.B.C. is one of unceasing endeavour to promote the service solely in the best interests of the public. There is really an enormous amount of work involved in the provision of the broadcasting service. There are auditions, rehearsals, development, legal work, copyright, organization in twenty-one towns, administration, research of various kinds, and a great number of other essential and auxiliary tasks to be performed before the complete programme reaches the listener. The average working day of members of all grades of the staff is more of the order of twelve than eight hours. And always there is the harassing consciousness of work undone. But there is real consolation in the thought of the splendid support of the vast majority of our millions of listeners, a force which we feel would be ready to assist us in dealing with any attack calculated to subvert our policy or lower the standard of our service.

Herrick: The Parson Song-Writer.

By Francis Gribble.

AT least three of Herrick's songs are still heard often enough to make his name interesting to those who listen: "Cherry Ripe," "Mid Me to Live," and "Gather Ye Rose-buds While Ye May." They are not precisely the sort of songs that one would have expected to proceed from a country vicarage on the edge of Dartmoor; but Herrick was no ordinary country vicar.

Before he took Orders he had knocked about town; and he once apologized (in verse) for the frivolity of the poems which he had written in those unregenerate days:—

For these my unbaptized rhymes,
Writ in my wild unhallowed times,
For every sentence, clause, and word,
That's not inlaid with Thee, O Lord!
Forgive me, God, and blot each line
Out of my book that is not Thine.

Light-Hearted but Serious.

A critic has remarked that "the poet would better have evinced the sincerity and depth of his contrition by blotting out the unbaptized lines himself"; but that is a cynical observation with which lovers of poetry will not agree. For all his levity—for all his occasional indecency—Herrick appears to have been an innocent and God-fearing man. His biographers have discovered no scandals in his life, and the worldliness of the typical West Country parson of the period is held up to derision in one of his own epigrams:—

Old Parson Bonnes hunts six days of the week,
And, on the seventh, he has his nose to seek.
Six days he follows so much breath away
That, on the seventh, he can not preach nor pray.

Waking Up the Congregation.

If Parson Bonnes had been able to reply to that by telling stories to the disadvantage of Parson Herrick, one feels pretty sure that he would have done so, and that the gossip-mongers would have passed them on. But nothing of the kind happened, and the two stories which the antiquaries have been able to dig out about Herrick's proceedings at Dean Prior show merely that he was a pleasant old man with a sense of humour.

One story is to the effect that he kept a pig and treated it to drink ale out of a tankard. Another relates that, finding his congregation inattentive, one Sunday, he hurled the manuscript of his sermon at their heads in order to wake them up.

Poems as Prayers.

His parishioners, at any rate, spoke well of him. They might not know good poetry when they read it; but they did know a good parson when they saw one, and they loved Herrick as a kind-hearted man who gave generously out of his comparative abundance. He did, indeed, once, in one of his compositions, accuse them of "warty incivility"; but they forgave him.

Some of them actually had a good many of his songs by heart, and the story is told of an old woman—an "oldst inhabitant" in the ninety-ninth year of her age—who said that she had always thought that Parson Herrick's poems were prayers, and had always treated them as such, sitting up in bed, with her hands clasped in a devotional attitude, and reciting them in the watches of the night, whenever she felt in trouble about her soul.

A fund to supply every needy blind person in America with a reading hat was opened in New York recently. There are eighty thousand blind in the United States.

A Drama of Royal Intrigue.

The Scottish King Who Ruled Over England. By Prof. R. S. Rait.*

Professor Rait's series of broadcast lectures on "Moments in English History" is attracting wide attention. New and interesting facts are being disclosed and turning points in our history are viewed from a fresh angle.

WHY did James VI. of Scotland succeed in March, 1603, to the throne of Queen Elizabeth? Why did the English people accept as their monarch the ruler of another country? The answer is, I think, to be found in a document which nearly everybody possesses, but few ever read—the Preface to the Authorized Version of the Bible, in which the translators dedicate their work to a Sovereign who was a Protestant and had a hopeful seed to wear the crown after him.

Rival Claimants to the Throne.

James was the nearest living representative of King Henry VII., whose daughter, Margaret, had married James IV. of Scotland a hundred years earlier. But he was an alien, incapable of purchasing or inheriting an acre of English land. How, then, could he succeed to the English Crown? There were at least three other descendants of Henry VII., one of them also descended from Queen Margaret and the other two from her younger sister. But there were objections to all three.

Of the two women, one was so unbalanced and flighty that nobody could trust her claim seriously and the other was only remotely descended from royal blood. The possible male claimant was, in the eyes of the law, illegitimate at the time of Elizabeth's death, although it was discovered or admitted long afterwards that his parents had been legally married.

Represented Alfred the Great.

The English people wanted a settled Protestant succession, and they took James. He was the nearest heir of the blood royal, and moreover he represented Alfred the Great more directly than any Sovereign of England had done since the Norman Conquest. It was true he was an alien, but he was a Protestant, and he had two sons. So the English people took him, and it is a strange comment on the variety of human wishes that the House of Stuart, one of whose great recommendations to England was Protestantism, lost the English Crown because of fidelity to the Roman Church.

All this was in the unknown future when a messenger, after a wild ride from London, reached Edinburgh on the evening of March 24th, 1603, with the news that the great Queen had died on the morning of the 24th.

Waiting for a Queen to Die.

James, however, remained officially in decent ignorance until he received the Privy Council's intimation of the Queen's death and of his own proclamation as her successor. He received the news he said, with sorrow, and added with more candour that he found the sorrow quite bearable and not unalloyed with joy. He was thirty-six years of age and he had spent more than half his life-time waiting for Elizabeth's death and speculating on the chances of the succession.

When Queen Mary was condemned to death in England, he had had to choose between his mother's life and the chances of the English Crown, upon which she, too, in the days of her youth and her power, had set her heart. Elizabeth's Ministers were determined to take Mary's life. Their mistress was then approaching an age which no member of the House of Tudor had lived to see. Her health was not good, and she was nine years older than the imprisoned Queen of Scots. If Elizabeth should die while Mary lived, the least evil that

could happen would be civil war. Mary was the next heir, the English Roman Catholics might espouse her cause, and they would have the help of Spain, which was then preparing its great Armada.

The English Ministers were not unfriendly to the Scottish succession, provided that the succession was to be represented not by Mary, but by her Protestant son, James was well aware of this: he knew that his chance of mounting the English throne would be greatly improved by his mother's death. While Elizabeth was hesitating, he sent ambassadors to plead for Mary's life. They were not only to plead for her life, they were also to ask that, if she should be put to death, nothing in her sentence or in her execution should prejudice her son's claim.

Proposed to Elizabeth.

The second request obviously cancelled the first, and Elizabeth, who had been alarmed by the possibility that if she put Mary to death James would open Scottish harbours to Spanish ships, was released from all anxiety upon this score. She assured James that his mother's execution as a traitor would not invalidate his succession, and James, while decently asking for his mother's life, added that in no circumstances would he break the league which he had made with England.

This was not the only sacrifice of his feelings which James made for the prospect of the throne of the Tudor. As a youth of twenty he actually proposed to marry Elizabeth, who was nearly old enough to be his grandmother. His agent was to urge Elizabeth to reopen the question, to tell her that she had made such an impression upon the susceptible heart of the young King of Scots that her image reigned there alone.

Secret Diplomacy.

James was as truthful and honest in these professions of affection as it was his custom or his nature to be. Elizabeth did him a greater injury than refusing his hand in marriage. She took an uncomprehensible time in dying, and James, like most people who wait for dead men's shoes, became very impatient, and he entered into very risky intrigues with France, with Spain, with the Catholic Powers of Italy, and even with the Pope himself.

If the English people had known the story of all this secret diplomacy—or even as much of it as we know to-day—they might well have refused to allow the King of Scots to remove from Holyrood to Whitehall. One man knew all and kept his peace. Robert Cecil had made up his mind that King James was the least of the many possible evils, and he and one other Englishman were the makers of the Union of the Crowns.

A King's Forethought.

That other Englishman—an Welshman—had been nearly a century in his grave. He was King Henry VII., who, in giving his elder daughter to the King of Scots, had foreseen and welcomed the possibility that a descendant of hers might unite the thrones of England and Scotland, and relieve England from the pressure of a tiresome if not a dangerous enemy on her northern frontier. Both Mary, Queen of Scots, and James, King of Scots, in turn had tried to seize the prize before the moment was ripe. But Cecil had thought it all out, and had decided that the scheme of Henry VII. must be carried into effect. So James came, and did so in the belief that his peaceful accession meant nothing less than a recognition of absolute monarchy.

An alien, who could not own any part of England, he had come to rule all England.

* In a talk from Glasgow.

Official News and Views. GOSSIP ABOUT BROADCASTING.

Old-Time Dances.

FOR the benefit of those listeners who, a few decades ago, were energetic dancers and who appreciate the dance music of the "good old days" in preference to jazz, the Manchester Station has arranged a programme of old-time dances for Saturday, March 28th. The fox-trot and the one-step will give way to mazurkas, polkas, and barn dances, and the programme will conclude with the time-honoured Sir Roger de Coverley.

Life in the Backwoods.

Many listeners will have read some books on life in the Canadian woods and will know something of the thrills experienced by members of the Canadian Mounted Police while administering the law in that wild part of the world. On Friday, March 27th, at the Cardiff Station, the "GWA" Radio Players will assist Capt. H. G. Mansfield, who has been a member of the Canadian Mounted Police, in a dramatized account of the true story of a crime and the "Trail" in the backwoods of Canada.

A Night of Adventure.

Another interesting "Radio Picture" in this programme will be the story of "Life in the Antarctic," by Captain L. Greenstreet, who was an officer of the *Endurance* in the Shackleton Expedition to the South Pole of 1914-16. He was one of the party marooned on Elephant Island for several months before being found by the rescue party, and the exciting incidents of the Expedition will undoubtedly prove a "Night of Adventure" for Cardiff listeners.

Bournemouth Calling Belgium.

"Bournemouth calling Belgium" is the title of the programme at Bournemouth for Friday, March 27th. The Augmented Orchestra will be heard in a Fantasia on "Wallon Carols," by Jongen, and symphonic fragments from the opera *Atala*, by Juliette Folville. Mlle. Juliette Folville (pianoforte) and orchestra will play "Variations Symphoniques," by César Franck. She will also be heard on the violin in "Adagio from 4th Concerto," by Vieuxtemps, with orchestra and harp obbligato. The programme will conclude with half an hour of Light Opera Music.

A Hallé Concert.

On Thursday, March 26th, the Manchester Station is relaying the Hallé Orchestra Pensions Fund Concert from the Free Trade Hall. The programme will include the "Irish Symphony," conducted by the composer, Mr. Hamilton Harty, and the Brandenburg Concerto in G for strings, by Bach. As a contrast from the orchestral part of the programme, vocal interludes will be given from the Studio.

"Acis and Galatea."

Acis and Galatea, which Handel set to music and which was first produced at the Haymarket, in 1732,

is to be broadcast from the Newcastle Station on Wednesday, March 18th. It was in July last year that Newcastle gave a broadcast performance of Gilbert's *Pygmalion and Galatea*. The two stories should not be confused. According to the Greek legend, the Galatea whom Pygmalion loved was not the nymph Galatea who loved Acis, the Sicilian shepherd. The legend of *Acis and Galatea* tells how the monster Polyphemus, a Cyclops, crushed Acis the shepherd, who was his rival, under a huge rock. The blood of Acis was changed into a river of the same name at the foot of Etna. Galatea, inconsolable at the loss of her lover, was changed into a fountain. This legend is the theme of the opera to be performed on Wednesday.

Produced by John Henry.

Listeners should note that the "New Feature by Old Friends" in the London programme for Saturday, March 14th, will take place at 8 p.m., instead of 8.30 p.m., as originally indicated in the programme. This will be produced by John Henry, and other artists participating will include Miss Helena Millais, Miss Mona Grey, and Mr. George Stockwin.

The Primus to Broadcast.

The Most Rev. W. J. F. Robertson, D.D., LL.D., Primus of the Episcopal Church in Scotland, will give an address from the Dundee Station on Sunday, March 22nd. This service will be S.B. to other Stations.

Birmingham's Light Symphony Concert.

The chief item of interest to Midland listeners in next week's programme from Birmingham will be the Light Symphony Concert on Saturday, March 28th. This concert will be relayed to Chelmsford between 7.30 and 9.30 p.m., and the programme will include Mr. Albert Sammons, the well-known violinist. The "Four Songs of Cléopâtre," by Julius Harrison, will be sung by Mr. Geoffrey Dams, tenor, and "The Lords

of the Sea" by William Wallace, will be sung by Mr. James Howell (bass).

Nottingham's Own Orchestra.

Nottingham started a Municipal Orchestra only a few months ago. It has already achieved success. Both the first two concerts have been broadcast by the Nottingham Station, and the third concert, which is to take place on March 25th, in the Albert Hall, will also be broadcast. The conductor of the orchestra is Mr. Frederick Mountney.

On this occasion the vocalist will be Mr. Robert Radford, the well-known bass.

A Listening Tour.

The first of a series of programmes in which each of the Colonies will be represented will be given on Wednesday, March 25th, at the Glasgow Station. The aim in these programmes will be to take listeners on a tour of each Colony. The first Colony to be visited is Canada. The tour will start from the eastern side of Canada and, with pauses, pursue its way westwards. Halts will be made at Montreal, Ottawa, Toronto, Hamilton, Niagara, Winnipeg, Saskatchewan, Edmonton, Jasper Park, and Vancouver. Each part of the programme will be devoted to a different era, and those who accompany the tour will meet colonists at different stages of the country's development.

"The Red Pen."

The first performance of a "sort of opera" in two acts, entitled *The Red Pen*, by A. P. Herbert, will be broadcast simultaneously from London on Tuesday, March 24th. The music for this has been composed by Geoffrey Toye. *The Red Pen* should prove a valuable addition to the list of light operas available for broadcasting. It goes with a good swing, and the continuity of the plot should make itself apparent to those who listen throughout the performance; while, taken in parts, the music will be found to be delightful, and the dialogue witty. Casual listeners will, therefore, also be able to enjoy the evening.

A Mock Trial.

One of the features of the programme to be broadcast from the Edinburgh Station on the evening of Thursday, March 24th, will be a Mock Trial. This will contain plenty of humour, and may have a salutary effect, as the "original" is an inveterate oscillator who, after capture, is hailed to justice.

A Schubert Programme.

Items from Schubert will constitute the programme at Dundee on Friday, March 26th. The R.N.V.R. Band, which is well known in the district, will play the Military March, the Serenade, and part of the Unfinished Symphony, while Schubert songs will be given by Madame Gertrude Edgard, mezzo-soprano, from Milan, and Mr. Robert Watson, baritone.



DISTINCTIVE.

"Don't forget to come round to my place this afternoon. You'll find the house all right. It's the one without an aerial!"

PEOPLE YOU WILL HEAR NEXT WEEK.



[Landscape]
Miss CONSTANCE IZARD, violinist, will be heard from Cardiff on Friday, March 13th.

Paderewski by Radio.
THE fact that M. Ignace Jan Paderewski has consented to broadcast from London is an extraordinary programme.



I. J. PADEREWSKI.

on Sunday, March 15th, about to be much appreciated by listeners.

Paderewski is, without doubt, one of the world's greatest musi-

a teacher at the early age of eighteen, he had already undertaken his first tour, which included Russia, Siberia, and Roumania.



[Landscape]
Mr. HAMILTON MARTY, the well-known conductor, who figures in the Manchester and High-Power Programmes on Thursday, March 12th.



[Landscape]
Sir OLIVER LODGE, the famous scientist, will speak at the London Station on Tuesday, March 17th.



[Landscape]
Lady ELSPETH CAMPBELL OF ARGYLE, who broadcasts from Glasgow on Friday, March 13th.



[Landscape]
The Rt. Hon. Sir WILLIAM JOYNSON-HICKS, who is broadcasting from London on March 12th.



[Landscape]
Miss GRACE IVELL and Miss VIVIAN WORTH, appearing at Cardiff on March 12th.



Mr. WALTER TODD, entertainer, will broadcast from several stations next week.



[Landscape]
Miss D. EVELYN DENER, who speaks from London on March 12th.

sicians, and he began to play the piano at the early age of three, some four years later being placed under a local teacher of Podolia, a province of Russian Poland. Subsequently, he went to Warsaw and gained there the basis of his great knowledge of harmony and counterpoint, and afterwards pursued

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S "HARP" QUARTET.

(GLASGOW AND DUNDÉE, MONDAY.)

It is a pity that such a nickname as "Harp Quartet" was ever given to this piece, because, by analogy with "String Quartet," this would mean a piece for four Harps. In reality, this so-called Harp Quartet is merely an ordinary String Quartet, which happens to contain some passages rather suggestive of Harp playing. Beethoven did not originate the name.

The "Harp Quartet" is the tenth of the seventeen String Quartets Beethoven wrote. It was written in his virile middle period. It consists of the usual four separate movements and is, of course, written for the usual instruments—two Violins, Viola, and Cello.

I.

This opens with a *Bather Slow* INTRODUCTION, all instruments playing in an undertone (Beethoven's own direction here is *ad libitum*). We soon break into the Movement proper (*Quick*), which is in the usual "First Movement" form (i.e. with two Main Themes, their "Development" and their "Recapitulation"), but it would be unwise to try to listen to it analytically.

The special passage which gives the name to the Quartet may be described. Soon after the slow introduction has closed, the Violins play fairly high, repeated chords, while the Viola and Cello play a *pizzicato* (plucked) tone. Then they change round. Later, this idea is developed, and certainly suggests a Harp.

II.

Slow, but not too slow. The Second Movement is, in design, a free, varied treatment of a song-like melody.

The First Violin (accompanied by the others) gives out the Tune, in its higher register. It is fairly long, and is smooth, and rather serious. Its subsequent treatment is elaborate.

III.

Very fast. This Movement has two main sections.

The First Section is almost entirely made out of a little four-note figure of one note three times repeated and followed by a lower note.

The Second Section starts with Cello making up and down the scale, over which the Viola soon adds a chant-like phrase of longer notes. This is the material of the whole Section.

After the Second Section, the First is repeated; then comes the Second again, and finally the First, plus a short Coda.

IV.

Allegretto con Variazioni (i.e., a "fairly quick piece with Variations"). The name almost sufficiently describes this last Movement. It is just a Tune with Six Variations (the last being somewhat extended).

The Tune itself is in two halves, each of which is repeated.

The Second Variation is a beautiful Viola Solo (the other instruments sustaining chords most of the time).

In the Sixth Variation (a little quicker) a lovely effect (rather like that of a glorified barrel-organ) is produced; the Cello is softly reentering a low note, over which the other three play absolutely emotionlessly.

STRING QUARTET BY FRANK BRIDGE—THE LONDONDERRY AIR.

(GLASGOW AND DUNDÉE, MONDAY.)

The late Sir Hubert Parry, one of the greatest of the historians of music, writing of folk music in his *Evolution of the Art of Music*, cites the Londonderry Air as "one of the most perfect tunes in existence of a simple emotional type."

He analyses it in detail, showing how its material is used—repeated, intensified, building up to ever greater climaxes.

The Air, though apparently discovered by the professional musician only in recent times, has quickly become one of the best known tunes in these islands. The number of "settings" and "arrangements" of it is enormous, and many of them are gross anomalies, the folk-air being accompanied by harmonies quite out of keeping with its simplicity.

This String Quartet Movement is not exactly a mere "setting" of the Londonderry Air. He has made free use of its material. His Movement is of the present day in style but does not misrepresent its theme.

DVORÁK'S 'CELLO CONCERTO.

(BOURNEMOUTH, MONDAY.)

Dvorák's Cello Concerto is not only one of his best works, but is also one of the best existing works for the instrument. It is written in three separate Movements, and scored for a fairly large Orchestra.

I.

Quick. The FIRST MAIN TUNE is given, without preliminary, by CLARINETS in their low, reedy register, joined at the third bar by BAROONS an octave lower.

This Tune is really a MOTTO Theme, dominating this Movement and recurring in the last one. Now it is gradually brought to a climax.

Very soon after this has died down, a Horn plays a song-like SECOND MAIN TUNE, answered by CLARINET, then OBOE.

After a sudden climax, the SOLO 'CELLO enters with the First Main Tune. The rest of the Movement need not be described.

II.

Not too slow. The chief substance of this Movement consists in expressive, lyrical and decorative work for the Soloist. The chief Tune opens in CLARINET, accompanied by Oboe and Bassoons. The Solo Cello enters after the first phrase.

III.

Moderately Quick. Dvorák's instinct for musical colour led him to open the Main Tune of the Finale with HORNS; the very nature of the Tune is obviously that of a Horn-call.

The Soloist makes his entry with the Main Tune.

There are many other tunes introduced in this Movement, but the Main Tune just described is the one that should stick in one's mind, together with the Motto Theme from the First Movement, both referred to in the Finale.

Copies of the text of the miracle play, *The Pilgrim's Progress*, which was relayed from the Opera House, Covent Garden, on Thursday, March 12th, may be obtained from the British Broadcasting Company, 2, Savoy Hill, W.C.2, and local stations at 6d. by post 7d. each.

A short Beethoven programme will be broadcast from the Edinburgh Station on March 29th, the anniversary of Beethoven's death. Among items to be performed will be the Symphony in C Minor, No. 5, in its entirety, by a specially augmented orchestra, under the direction of Mr. Herbert Murr.

DE GROOT and the Piccadilly Orchestra will give an afternoon performance from the London Studio on Sunday, March 22nd. It will contain items, all of which have been specially requested by listeners, including the "Rosenkavalier" Waltz, the Fantasy from *Moscow*, Russian Folk Tunes, Liszt's "Liebestraume," and Liddle's "Abide With Me."

Listeners' Letters.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.)

For Users of Valve Sets.

DEAR SIR.—May I give a suggestion to the B.B.C. that, if carried out, would be much appreciated by the majority of valve users, and furthermore, would not affect crystal users?

At present, all relay stations give their local programme on the same night, i.e., Friday, thus a great majority of listeners, most of whom can comfortably keep in touch with one main and two relay stations, are debarred from the London programme on that particular night. Now, if the local programmes of the relay stations were spread over the week, the London programme would always be available throughout the greater part of the country.

Yours, etc.,

Dewsbury.

W. R. G.

Are Short Waves Best?

DEAR SIR.—I notice that two of the German stations—Hamburg and Leipzig—are going to increase their power something like four times what it is at present. I hope to see the B.B.C. keeping ahead of these stations.

Even the new High-Power station, when transferred to Davenport, will not reach crystal users in the North. I suggest that the B.B.C. increase the power of either of the Scottish main stations, or start a simultaneous transmission from one of those stations, on a short wave-length, after the manner of KDKA's and WOY's transmissions.

I believe that the "short waves" have a far greater range than those used by the B.B.C.

Yours, etc.,

Leamark.

A. B.

Do You Understand Bach?

DEAR SIR.—I would like to add a few remarks in answer to your correspondent "E. L. B.'s," letter on "Do you understand Bach?"

It is amusing for a listener to write about a composer whom he frankly admits he does not understand. On his own admission, he is yoked to a partner who does understand Bach, and surely he would have been better advised to have made a study of the composer before writing what may be intended to be humorous, but which, nevertheless, is ridiculous.

I suppose "E. L. B." once went to school, and there, like most of us, had to study Euclid. He would meet the problem, "Prove the half equal to the whole," and, along with the rest of us, would exclaim: "About! how can the half equal the whole?" However, as Euclid was part of the curriculum, he would set about to prove the problem. The argument he would go through in this problem would strengthen his powers of reasoning and understanding. Similarly, if he would take the trouble to understand the monumental compositions of Bach, he would again have to admit the same result.

Yours, etc.,

Geo. W. GAYTHORPE, I.T.C.L., A.R.C.M., Penlidon.

Removing a Misapprehension.

DEAR SIR.—At the conclusion of my recent talk on "Bulls and Blunders," I made a request for contributions towards my fourth book, which I purpose bringing out some time next year. The response has been wonderful. One kind and generous listener, however, has sent me a cheque for ten guineas as a "contribution," which I have returned to him, with my appreciation and thanks.

Amongst those who listened to my somewhat hurried conclusion, some are evidently labouring under the misapprehension that I was seeking financial instead of literary contributions.

Yours, etc.,

Rathfriland, Dublin.

J. C. PERCY.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the previous page.)

Big Ben's Chime.

DEAR SIR.—Regarding Big Ben, there is much difference of opinion as to when the exact time is given by the signal. Some people say at the end of chimes, others at the first stroke of the hour. Who are correct?

Yours, etc.,

Cheadle Hatch, Cheshire.

F. M. P.

[The first note of the chime is the exact quarter, half, or three-quarter hour. In the case of the hour, the first stroke of the hour by Big Ben is the exact time signal.]

The Accompanying of Songs.

DEAR SIR.—Your correspondent, "A. F. C.," states that he listens more to the accompaniment than to the singer, and if the pianist is feeble and weak, he at once shuts off till the item is finished.

It would be interesting to hear from a few eminent vocalists what they think would happen to anyone who played for them in a manner which would please "A. F. C." by drowning their voices with a torrent of sound.

I think that a song is spoiled when sung to an orchestral accompaniment, as the volume of sound often drowns the voice and spoils the effect.

Yours, etc.,

Leyton, E.

G. E. C.

In Praise of Atmospherics.

DEAR SIR.—Your correspondent, "Aviator," might mislead readers into imagining that no one has hitherto "put in a good word for atmospherics."

This is not the case. The advantage of atmospherics as a means of thunderstorm study is now a matter of some years' standing, and the first systematic work on the use of directional wireless as a means of thunderstorm location was inaugurated in these Islands, i.e., at the Meteorological Office, South Farnborough, in 1916.

On December 18th, last, Mr. R. A. Watson Watt read a paper before the Royal Aeronautical Society, on "The Beneficence of Atmospherics."

This paper deals in detail with work which has been done on the use of radio-telegraphic direction-finders for the location of thunderstorms and allied meteorological phenomena, considered especially from the point of view of their use as a warning to aviators. In particular, it gives the results of a series of directional observations made by coastal wireless stations in Britain. The intersections given by these bearings would apparently fall in regions of thunder or similar disturbance, and these regions are examined in detail and correlated with meteorological reports subsequently received.

It is shown that over all the cases examined, about 50 per cent. could have provided warnings of conditions dangerous for aviation in the regions concerned, and that the remaining 50 per cent. would almost all have indicated conditions when cautious navigation would still have been necessary.

The replacement of aural observations by continuous recording is also described, and a case quoted when two such recording stations (one at Aldershot and the other at Lerwick) were able to trace the track of a thunderstorm practically continuously from West of the Hebrides, over North and Mid-Scotland, to Scandinavia, Denmark, thence south-eastwards across Germany towards the Black Sea, a distance of over 1,500 miles.

Yours, etc.,

J. FLEMING HERR,

Radio Research Station, Langley, Bucks.

Wireless on the Waves.

The Many Joys of Listening at Sea.

THROUGHOUT the history of the world the service of the ship has been, in effect, a kind of bridge linking continent to continent, shore to shore. Until the coming of aircraft, it remained the one link for the transference of merchandise and passengers.

But even before the telegraph cable there was some connection for intelligence between the early vessels and the land, for the Vikings were known to take with them to sea birds which could be sent into the air, and the direction of their flight within reasonable distance would indicate the direction of the land. During the war, many of our patrol-craft in the North Sea which had not yet been fitted with wireless employed pigeons for transmitting intelligence.

Changed Relations.

Still, it is wireless telegraphy which has absolutely changed the relation of the shore to the ship ever since that year when Marconi made his important experimental voyages across the Atlantic in the *Lucania*. For it meant that the bridge across the sea was now opened for the transmission of news and messages. Thus, the period of progress had begun when the ocean was no longer lonely, when the land could always keep in touch with its shipping. What it has done for the convenience of travellers, for the safety of vessels at sea; what it has done for aiding navigation; what it did in the war by keeping the Fleet at sea aware of the enemy's movements, we all know too well in these days. In a word, wireless has entirely revolutionized the relations between the commercial vessel and its owners, and between the warship and the Admiralty.

Keeping the Crew Happy.

But there still remains the pleasure vessel, the yacht. And it is here that the broadcasting of news and entertainment has begun still another revolution. This innovation into this special sphere is only just beginning to be appreciated. The other day, one of my friends in fitting out his steam yacht for an ocean voyage made special arrangements that the crew in the fore-cabin should have their listening apparatus for their own private use.

Only those who have had command of ships at sea know the immeasurable value of anything which keeps a crew happy and relieved of monotony. A contented crew means a happy ship, and that spells efficiency, when men go about their duties contentedly, when they know that their watch below will be relieved by something that appeals to their minds and emotions. In that respect broadcasting is one of the greatest gifts which the shore ever gave to the ship.

Bringing News to Lonely Harbours.

But it is in the smaller craft that wireless broadcasting has become of even more value, and certainly will soon be almost universal. Small craft navigating the northern waters of Europe find their way for the night into all sorts of lonely creeks and harbours, where often there is no habitation, and, in any case, a daily paper is unobtainable. By reason of their size, these little vessels, up to, say, thirty tons, have to watch the weather with consistent fidelity.

I remember how useful it was during one spell of a low barometer to find that the small ship anchored next to us possessed a receiving set. We were able to get the weather report for the next few hours and to make arrangements for putting to sea with confidence. Many provincial towns possess no evening journals, and even when they do, they omit all weather forecasts.

Therefore, broadcasting has come as a boon to yachtsmen navigators.

Similarly, the news and the entertainment thus picked up have made the nights in port, or solitary cove, so pleasant that the shore has ceased to have the same attraction. I remember one wild day in Dutch waters a few years ago when it rained and blew with gale force and we were compelled to put into one of the loneliest harbours in the whole of Europe. There was no town for many miles, there were no papers, there was absolutely no shore attraction whatsoever; not even a café. The scenery was desolate, even a walk ashore was attended with difficulty. But we had a receiving set and we heard music from a Dutch station and a violin solo from Paris.

A Treat at Torquay.

Last summer and the summer before I had reason again to be thankful for this means of receiving music and news during tedious hours when compelled to keep in harbour. In one case a neighbouring yacht had a loud speaker which picked up Paris and gave us a really first-class concert in Yarmouth Harbour, Isle of Wight. On another occasion, a similar treat was enjoyed one unpleasant night in Torquay Harbour. We had the news of the day, we had music to make us forget the rain and wind, and then there was the weather report (most important of all) to warn us to keep where we were because of an approaching depression from the Atlantic or to gladden our hearts with the news that an anti-cyclone was coming from the Azores.

Thus, in a certain very special sphere broadcasting has come not merely as a luxury, but as a very valuable addition to the yacht's inventory. The time will certainly come when hardly a small yacht will be without its receiving set. As present, it is almost exclusively in the steam yachts and motor yachts that this has so far been employed.

Airish on the East.

There has, of course, been a prejudice against broadcasting in respect of small yachts, but this is now dying quickly. Bad manners will be found to spoil any invention, and no one can tolerate the thoughtless people who ruin the comfort of other craft, whether by gramophone, or piano, or broadcasting. But, otherwise, there is a great future for compact receiving sets that are not too lightly constructed and not too expensive. The aerial can be arranged so as to be hoisted up the mast, if preferred, after harbour is reached and sail has been stowed. In the case of the two-masted craft—schooners, yawls and ketches—quite a fair spread can be got from foremast to mainmast. But even in cutters the bowsprit-to-masthead arrangement is quite feasible for harbour use. In the case of the modern popular motor yachts which set no sail, there is, of course, no difficulty in receiving when at sea.

Unwise to Prophecy.

So much has been done in such a short time that it would be unwise to prophecy. But the man or family who have been accustomed to their programmes at home will now find that when they go to sea yachting they are indebted even still more to this dissemination of news and entertainment. It is a means of affording pleasure not merely to themselves, but to their crew and their neighbours. The weather report alone may save the ship from a dangerous passage and, perhaps, some day even from disaster. Yes: this new bridge between shore and ship is a very wonderful thing, and it is going to have an amazing influence.

E. KEDLE CHAFFERTON.

WIRELESS PROGRAMME—SUNDAY (March 15th.)

The letters "S.B." printed in italics in these programmes signify a programme broadcast from the station mentioned.

2LO LONDON. 365 M.

Ensemble Programme

EMILIA CONTI (Soprano).
GEORGE BAKER (Baritone).
THE WIRELESS ORCHESTRA.
Conducted by DAN GOUGHLEY, Junr.

3.0. The Orchestra.
Grand March, "The Queen of Sheba" Gounod
Overture, "Eurydice" Weber
"March of the Little London Soldiers" Verdi

Emilia Conti.
"Aurora" Verdi
"Vittoria, Vittoria" Verdi
"Nebbia" Verdi

4.30. The Orchestra.
Moorish Dance Howard Carr
Suite, "Ave des Cèdres de Liban" Paganini
George Baker, with Orchestra.
"The Lindesay Whistle" (C. Melusina) Heinrich Hofmann
"Pepita" P. Chabrier
"The Pipes of Pan" Elgar (1)

4.0. The Orchestra.
Ballet Suite, "Sylvia" Debussy
Emilia Conti at the Piano.
"J'ai pleuré en l'air" Bizet
"Non m'arrête rien" Puccini
"Neapolitan Song" Verdi

The Orchestra.
"Sabbath Morning" Poulton
"Aubade" Bartók (11)
4.30 (approx.). Suite, "Incidental Music to a Pastime" Lehar
George Baker.
"The Snowy Mountain" Verdi

Emilia Conti.
"Isabel" Verdi
"Diaphana" Verdi
The Orchestra.

Three African Dances Ring
5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

6.30.—Hymn, "O Thou Who Lead to Man Accord" (A. and M., No. 86).
Bible Reading.
Anthem, "O Saviour of the World" Verdi (11)

Address: Rev. BASH, B. BATTY, of Christchurch, Down Street.
Hymn, "Thy Way, Not Mine, O Lord" (A. and M., No. 86).

8.0. Pianoforte Recital
by
MURIEL BOTHAM.

(For particulars see concert column.)
10.15.—TIME SIGNAL FROM GLENKILWHIE.
WEATHER FORCAST and GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.
10.30.—Close Down.

5IT BIRMINGHAM. 475 M.

3.0-3.0. Chamber Music Programme.
THE EDNA WILLOUGHBY PIANOFORTE TRIO.

GWENDA KATON (Violin).
AUDREY EVANS (Violoncello).
EDNA WILLOUGHBY (Pianoforte).
MURIEL BOTHAM (Cello).

The Trio.
Trio in C Minor, Op. 1, No. 3 Beethoven
Allegro con Brio; Andante Cantabile con Variazioni; Menuetto and Trio; Finale Prestissimo.
Muriel Botham.

"O Could I But Express in Song" Schubert

ALL STATIONS PROGRAMME

9.0-10.15.

PIANOFORTE RECITAL

by

Paderewski.

Sonata in F Minor, Op. 57 (Appassionata) Chopin

Allegro assai; Andante con moto;
Allegro ma non troppo; Presto.

Impromptu in A Flat Schubert

Ballade in A Flat Chopin

Nocturne in F Sharp Major Chopin

Mazurka in B Flat Major Chopin

Valse, Op. 42 Paderewski

Nocturne Paderewski

Rhapsody, No. 2 Liszt

"The Soldier's Wife" Schubert

"Serenade" Wolf

The Trio.

Trio in D Minor, Op. 25 F. B. Dachs

Allegro con moto; Andante con Espressione; Finale—Allegro e Molto Appassionato.

Muriel Botham.

"O Soft Was the Song" Elgar (11)

"Morning" Elgar

"A Blackbird Singing" Michael Head (1)

Andrew Evans.

"Elegy" Gabriel Fauré

Gwendal Katon.

"Romance" Grieg

Edna Willoughby.

Old English Melodist Herbert Fryer

"My Lovely Celia" Phyllis Has

Such Charming Quaint.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

6.30.—Hymn, "Christian, Dost Thou See Them?" (A. and M., No. 91).

Religious Address by The Rev. R. J. BRYANT, Holy Trinity Church, Birchfield.

Hymn, "Forty Days and Forty Nights" (A. and M., No. 82).

9.0-10.30.—Programme S.B. from London.

6BM BOURNEMOUTH. 645 M.

3.0-4.30.—BAND OF 1ST BATT. THE MIDDLESEX REGIMENT.
DAN JONES (Trombone).

Relayed from South Parade Pier, Southsea.

4.30-5.0. THE "6BM" TRIO.

EDMUND S. MOUNT (Violin);

THOMAS E. ILLINGWORTH (Cello);

ARTHUR MARSTON (Piano).

Trio in D Minor Arensky

Allegro Moderato; Elegia; Finale.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

6.30. Choir of the Church of the Annunciation.

Choirmaster, SIDNEY J. BINT.

Motel, "Ave Verum" Turner

Hymn, "I Met the Good Shepherd" (Westminster Hymnal, No. 63).

9.0-10.30.—Programme S.B. from London.

10.30.—Close Down.

10.30.—Close Down.

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10.30.—Close Down.

The Rev. Father PERCIVAL TRIGGS:
Religious Address.
Hymn, "O Come and Mourn With Me Awhile" (Westminster Hymnal, No. 27).
Motel, "Recordale Virgo" Blatchell

9.0-10.30.—Programme S.B. from London.

5WA CARDIFF. 351 M.

3.30-4.45.—EVENSONG, relayed from BRISTOL CATHEDRAL.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

6.30. CATHAYS WESLEYAN CHURCH CHORUS.

Hymn, "My Heart and Voice I Raise" (Tune, "Hawarden") Dr. C. J. Bridge

Hymn, "Drooping Soul, Shake Off Thy Fears" (Tune, "Tuckfield") J. Richardson

The Rev. ROBERT WATKINS, R.C.F., Cathays Wesleyan Church; Religious Address.

Hymn, "Lord of All Being" (Tune, "Maryton") H. Percy Smith

Benediction.

9.0-10.30.—Programme S.B. from London.

10.30.—"The Silent Fellowship."

10.45.—Close Down.

2ZY MANCHESTER. 375 M.

3.0-5.0. HERBEN BRIDGE BAND.

Conductor, S. TOWNSEND.

LYDIA STRAVEL (Soprano).

WALTER HAYTHORNTWAITE (Bass).

March, "Mephistopheles" Elgar

Overture, "Zampa" Bizet

Lydia Stravel.

"Angels Guard Thee" Gounod

"Solveig's Song" Grieg

Lydia Stravel.

Selection, "Il Trovatore" Verdi

Walter Haythornthwaite.

"Within These Four Bars" Mozart

"Song of the Volga Boatmen" Rimsky-Korsakov

"The Midnight Express" Gluck

Lydia Stravel.

"Hungarian Rhapsody," No. 2 Liszt, arr. Krumpholtz

Lydia Stravel.

"Dream in the Twilight" R. Strauss

Willow Song from "Othello" Verdi

Lydia Stravel.

Selection, "Rigoletto" Verdi

Walter Haythornthwaite.

"Arise, Ye Subterranean Winds" Puccini (11)

"Myself When Young" Lehmann

"The Garden of Allah" Mendels (11)

Lydia Stravel.

Hymn, "Silver Hill" (By Request).

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

6.0.—B. G. HONEY; Talk to Young People.

6.25. Choir.

"Pange Lingua" Palestrina

Religious Address by the Rev. T. L. PARKER, of St. Peter's College.

"Adore to Devote" Schubert

"Ave Maria" Verdi

9.0-10.30.—Programme S.B. from London.

10.30.—Close Down.

10.30.—Close Down.

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10.30.—Close Down.

CHAPPELL and WEBER

pianos are in use at the

various stations of the

B.B.C.

6NO NEWCASTLE. 400 M.

BAND OF 7TH BATT. THE DURHAM LIGHT INFANTRY.

(By kind permission of Brig. Gen. A. H. Birchall, M.C., and Officer.

Musical Director, Lieut. H. M. FELL.

ROWLAND YATES (Baritone).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 542.

WIRELESS PROGRAMME--SUNDAY (Mar. 15th.)

T & letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

- 3.0. **Band.**
March, "Colonel Ward" — *Cheney*
Overture, "Pique-Dame" — *Suppl*
- 3.20. **Rowland Yates.**
"The Soldier" — *Island*
"Spring Sorrow" — *Island*
"The Bells of San Maria" — *Island*
- 3.30. **Band.**
Selection, "A Country Girl" — *Monzies*
- 3.45. **Rowland Yates.**
"To Liberate, on Going to the War" — *Parry (11)*
"If Thou Wouldst Ease Thine Heart" — *Parry (11)*
- 3.55. **Band.**
Selection of Wilfred Sanderson's Songs — *arr. Hunt (1)*
- 4.5. **Rowland Yates.**
Gipsy Songs — *Dvorak*
"Silent Woods": "Hark, My Tri-
angle": "Songs My Mother Taught
Me": "Tune Thy Strings."
- 4.15. **Band.**
Allegro Moderato Movement from "Un-
finished Symphony" — *Schubert*
- 5.0-5.30. — **CHILDREN'S CORNER, S.B. from
Aberdeen.**
- 5.30. The "ENO" Choral Society Octet,
Hymn.
The Rev. Father LEATHER, O.P., of St.
Dominic's Church: Address.
Hymn.
- 6.0-10.30. — *Programme S.B. from London.*

2BD ABERDEEN. 495 M.

- 5.0-5.9. — **MISCELLANEOUS CONCERT, S.B.
from Glasgow.**
- 5.0-5.30. — **CHILDREN'S CORNER, S.B. to
all Stations.**
- 5.30. Union Grove Baptist Church Choir.
Psalm 52, v. 7-12 — *Tune, "St. Kilda."*
Psalm 126, v. 1-6 — *Tune, "Kilmarnock."*
The Rev. JACKSON & CHEDBURN,
Union Grove Baptist Church: Religious
Address.
Hymn No. 382 (Baptist Church Hymns).
Hymn No. 383 (Baptist Church Hymns).
- 9.0-10.30. — *Programme S.B. from London.*

5SC GLASGOW. 420 M.

- Miscellaneous Concert.**
*S.B. to Aberdeen, Edinburgh, Dundee and
Belfast.*
- BESSIE SPENCE (Violin).
HERBERT A. CARRUTHERS (Piano).
MARY FERRIER (Soprano).
NEIL DONALDSON (Tenor).
- 3.0. Bessie Spence and Herbert A. Carruthers.
Sonata for Violin and Piano... *Liszt*
- 3.30. **Mary Ferrier.**
"Ave Maria" ("The Five Cross") — *Monzies*
"Young Love Lies Sleeping" — *Monzies*
"A Summer Idyll" — *Coleridge Taylor (5)*
- 3.40. **Neil Donaldson.**
Biblical Songs — *Dvorak*
"Hear My Prayer": "Tune Thy to
Me": "Sing Ye a Joyful Song."
- 3.50. **Herbert A. Carruthers.**
"Caravan" (Op. 9) — *Schumann*
Pavane: Pierrot: Allegretto: Valse
Noble: Rhapsodie: Florestan: Capriccio:
Rhapsodie: Schizandra (Not Phryed): Pa-
pillon: A.S.C.H.—S.C.H.A. (Letters
Danzon): Chaconne: Chopin: Es-
trelle: Rhapsodie: Pantomime et
Columbine: Valse Allemande: Pa-
ganini: Aven: Promenade: Paque:
Marche des Davidkinder contre les
Philistins.

- 4.15. **Mary Ferrier.**
Song Cycle, "Little Dutch Tiles" — *Kedyn Sharp*
- 4.25. **Neil Donaldson.**
Gipsy Songs — *Dvorak*
"I Chant My Lay": "Hark, My Tri-
angle": "Songs My Mother Taught
Me": "Cloudy Heights of Tatra."
- 4.35. **Bessie Spence.**
Introduction and Rondo Capriccioso — *Saint-Saens*
- 4.50. **Mary Ferrier and Neil Donaldson (Duets).**
"Nuptial Heat" — *Living Thomas*
"When Thy Bosom Heaves a Sigh" — *J. Brahms (25)*
- 5.0-5.30. — **CHILDREN'S CORNER, S.B. from
Aberdeen.**
- 5.30. **Choir.**
Hymn, "Lead Us, Heavenly Father, Lead
Us" (Church Hymnary, No. 11).
The Rev. PROVOST TAYLOR, M.A., of
Cambras Cathedral, Milport: Religious
Address.
Hymn, "Rejoice, the Lord is King"
(Church Hymnary, No. 89).
Prayer.
Hymn, "All Hail the Power of Jesus'
Name" (Church Hymnary, No. 91).
- 9.0-10.30. — *Programme S.B. from London.*

High-Power Station Programme.

- (Continued from column 2.)
- Sidney Harrison.
Studies — *Chopin*
"The Butterfly" — *Chopin*
"The Black Key" — *Chopin*
"The Revolutionary" — *Chopin*
- 10.30. — *Close down.*

TUESDAY, March 17th.

- 5.30-11.0. — *Programme S.B. from London.*

WEDNESDAY, March 18th.

- 5.30-11.0. — *Programme S.B. from London.*

THURSDAY, March 19th.

- 5.30-7.30. — *Programme S.B. from London.*
- 7.30-8.30. **ROBERT CARR**
presents
"THE GEORGIANS":
VIOLET WENDERBY (Soprano);
GERTIE VINCENT (Comedienne);
DOROTHY HOLDEN (Pianist);
FRANK THORNDEN (Entertainer);
HARRY HEARNE (Comedian);
ROBERT CARR (Baritone).

- 8.40-9.40. **THE HALL ORCHESTRA:**
Conducted by HAMILTON HARTY.
Relayed from the
Free Trade Hall, Manchester.
"The Fountains of Rome" — *Rossini*
Suite for Flute and Orchestra... *Godard*
(Solo Flute—JOSEPH LINGARD.)
"Till Eulenspiegel's Merry Pranks" — *Stravinsky*
"The Trumpet Voluntary" — *Purcell*
(Arranged for Trumpets, Drums, and Organ
by Sir Henry J. Wood.)
- 9.40. — **WEATHER FORECAST and NEWS,**
relayed from London.
- 10.0-11.0. — *Programme S.B. from London.*

FRIDAY, March 20th.

- 5.30-10.30. — *Programme S.B. from London.*

SATURDAY, March 21st.

- 5.30-7.30. — *Programme S.B. from London.*
- 7.30-9.30. — *Programme S.B. from Cardiff.*
- 9.30-12.0. — *Programme S.B. from London.*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 542.

High-Power Station Programme.

5X1. 1600 M

SUNDAY, March 16th

- 3.0-3.0. — *Programme S.B. from London.*
- 5.0-5.30. — **CHILDREN'S CORNER, S.B. from
Aberdeen.**
- 8.30-10.30. — *Programme S.B. from London.*
- MONDAY, March 16th.**
5.30-7.30. — *Programme S.B. from London.*

**Marie Fisher (Contralto),
Gale Gardner (Tenor),
Phyllis Norman-Parker (Violin).**

THE FOSTER-FOORD ENSEMBLE:
PHYLLIS CAREY FOSTER (Soprano);
MAY PETERS (Contralto);
STUART FOORD (1st Violin);
HERBERT DAVIES (2nd Violin);
WILLIAM SONNER (Viola);
WALTER KINSEY (Cello).

SIDNEY HARRISON (Solo Pianoforte);
WILLIE ROUSE (Pierrot and Pierrette);
WINIFRED FAIRLIE (Entertainer);
KEL and ALVIN KEECH (Syncopated
Songs).

- 7.30. **Sidney Harrison.**
Nocturne, No. 2, in D Major... *Schumann*
Waltz from "Nure" — *Debussy*
Waltz from "Pierrot and Pierrette".
Music and Humour.
Foster-Foord Ensemble.
"Early One Morning" — *Traditional, arr. Gerrard Williams*
"Sigh No More" — *Martin Shaw*
"Under the Green-wood Tree" — *arr. G. Williams*
"I Know a Bank" — *Martin Shaw*
Kel and Alvin Keech.
"Hawaiian Hula Medley."
"Aloha Oe."
Banjo Solo, "Rubinstein's Melody
in F."
"Old Plantation" — *Nape*
"Follow the Swallow" — *Henderson (7)*
Maria Fisher.
"The Cloths of Heaven" — *Dashall (11)*
"If You Were the Opening Rose" — *Hewitt (31)*

- (approx.). **Gale Gardner and Phyllis
Norman-Parker**
In an Old Song Scene, including—
"Tell Her I Love Her."
"Londonderry Air" — *Old Irish*
"Sally in Our Alley" — *Old English*
"Kentucky Home" — *Negro Melody*
"Loch Lomond" — *Scottish*

- 8.45 (approx.). **Winifred Fairlie
will Entertain.**
- 9.55 (approx.). **Sidney Harrison.**
"Toccata" — *Debussy*
"Prelude in F Sharp" — *Chopin*
"The El-King" — *Schubert-Liszt*
Foster-Foord Ensemble.
"The Three Ravens" — *Traditional, arr.*
"The Maypole" — *Gerrard Williams*
"A Croon" — *Herbert Howells, arr. Gerrard Williams*

- 9.20. **Kel and Alvin Keech.**
"I've Got a Feeling for Ophelia" — *Henderson (5)*
"Doo-Wacka-Do" — *Gaskill Donaldson and Harther (7)*
"That's My Girl" — *McKiernan (31)*
"Oh, Mabel" — *Fairlie (7)*
"I'm Goin' South" — *Silver and Woods*
- 9.30. — **WEATHER FORECAST and NEWS,**
S.B. from London.
Mr. W. REER JEFFREYS. *S.B. from
London.*
Local News.

- 10.0. **Mario Fisher.**
"Child of the Flowing Tide" — *Martin Shaw*
"Dancing Time in Kerry" — *Hampson*
Willie Rouse (Pierrot and Pierrette),
Willie being, as usual, at the Piano.

(Continued in the previous column.)

WIRELESS PROGRAMME—MONDAY (March 16th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

5.15-5.45.—Transmission to Schools: Mr. GEOFFREY SHAW on "Music."

4.0-5.0.—Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cuckooes. Music performed during Afternoon Tea at the "Pavilion." Famous Old Castles.

5.30-6.15.—CHILDREN'S CORNER: "Why the Daisy's Petals are Pink," by Christine Chaudron. "Animals I Have Met"—(4) The Black Bear, told by Capt. Mansfield. Music by Auntie Sophie.

6.40-6.55.—Miss D. EVELYN PENYER, "The Afghan Hound."

7.0.—TIME SIGNAL FROM RIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Prof. J. E. G. DE MONTMORENCY: "The History of Law." S.B. to all Stations. Local News.

Light Symphony Concert.

CORDON BRYAN (Solo Pianoforte). A. E. NICKOLDS and ALBERT H. HOWE.

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by DAN GODFREY, Junr. The Orchestra.

7.30.—Overture, "Boniface and Ledaella."

Variations on "Three Irish Mice."

8.10 (approx.).—Gordon Bryan.

Concerto for Piano and Orchestra, in A.

Allegro; Romanza; Andante; Finale; Allegro molto vivace.

8.35 (approx.).—The Orchestra.

Symphony No. 4 in D.

9.15. (approx.).—A Sketch for Broadcast by A. E. Nickolds and Albert H. Howe.

"A KERSTON CONCERT."

George A. E. NICKOLDS

10.0.—ALBERT H. HOWE

A Music Hall Montage and "to top."

Scene: Outside the Gaiety Entrance to a Theatre.

Time: Just before doors open.

8.30.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. W. REES JEFFREYS: "London's Bridges." S.B. to other Stations.

Local News.

10.0.—The Orchestra.

Scherzo in D Minor

Theme and Six Diversions, in German (11)

"Shepherd's Hey"

10.30.—Close down.

SIT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Wind Quintet. Frances Petty (Soprano).

5.0-5.30.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., "Horticultural Hints—Novel Fruits." Isabel Tidd (Soprano).

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Norman F. L. Guest, B.A., History Talk No. 11, "The Peasants' Revolt and Feudalism."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London.

Local News.

THE STATION ORCHESTRA.

DOROTHY BURNISH (Solo Pianoforte).

THE STATION COMPANY OF PLAYERS.

Directed by WILLIAM MACREADY.

7.30.—Overture, "Athalia."

Selection, "The Grand Duenna."

The EXPERIMENTAL TRANSMISSION For Amateur Wireless Engineers will be carried out by the CARDIFF STATION, 10.30-11.0.

"CHARLIE'S ESCAPE."

A Farce in One Act by T. W. Robertson. Hannah HILDA POWIS Mrs. Boodle EDNA GODFREY TURNER Charlie Cheddar WILLIAM MACREADY Mr. Boodle E. STUART VINDEN P. S. Berlims FRANK V. FENN

Scene: A Room in Boodle's House.

8.35.—Dorothy Burnish.

Prelude and Fugue in D Major, No. 5 Bach

"Eminellie" ("Sparks") Moszkowski

Valer, Op. 64, No. 2 Chopin

Scherzo in B Flat Minor, Op. 31

"SAND."

8.55.—A Play in One Act.

By Harold D. Munger.

Capt. Bruce WILLIAM MACREADY

Benson GEORGE ROBERTS

Lt. Forrester E. STUART VINDEN

Mohammed Hassan FRANK V. FENN

Col. Stanley EDNA GODFREY TURNER

Scene 1.—Capt. Bruce's Quarters.

Scene 2.—The Desert—East of Suva.

Scene 3.—Col. Stanley's Bungalow.

The Orchestra.

March, "Boccaccio" Suppé

Waltz, "Angeline" Lottel

8.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. W. REES JEFFREYS. S.B. from London. Local News.

10.0.—Dorothy Burnish.

Arabesque Debussy

Hungarian Rhapsody, No. 12 Liszt

The Orchestra.

Intermission, "Moonlight" Lemare

Selection, "Mivella" Gounod-Tarn

10.30.—Close down.

6BM BOURNEMOUTH. 385 M.

3.45-5.0.—Fashion Talk to Women, by Louis de Meys. Glynn Eastmann (Baritone). The ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. Musical Director, DAVID S. LIPP.

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholar's Half Hour: "Lord Shaftesbury (the 7th)," by Hubert Hill.

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London. Local News.

Twenty-First Symphony Concert.

THE WIRELESS AUGMENTED ORCHESTRA:

Conductor.

Capt. W. A. FEATHERSTONE.

MAVIS BENNETT (Soprano).

MAURICE COLE (Solo Pianoforte).

BEATRICE EVELINE (Solo).

7.30.—Orchestra.

Symphony No. 4 in F Minor, Op. 36

Andante Sostenuto—Moderato con Anima;

Andante in Modo di Canzone.

7.55.—Mavis Bennett.

"Lo, Here the Gentle Lark" Bishop

"Songs My Mother Taught Me" Deane

(With Flute Obligato.)

8.0.—Maurice Cole.

Ariette Leonardo Leo—17th Century

Scherzo in E Flat Minor Brahms

Mazurka in B Minor Chopin

8.25.—Beatrice Eveline.

Violoncello Concerto in B Minor Dvorak

8.50.—Mavis Bennett.

"The River" (Eastern Folk Song)

P. D'Alba and Ed. Elgar (11)

"An Irish Love Lilt" (Scottish Folk Song)

M. Kennedy Fraser (1)

8.45.—Maurice Cole.

"Confused Dreams" Schumann

"Nooturn" Debussy

"Gardens in the Rain" Debussy

8.55.—Beatrice Eveline.

"Andantino" Kreisler

"Village Songs" Paganini

9.5.—Orchestra.

Symphony No. 4 in F Minor, Op. 36

Scherzo—Pizzicato Ostinato; Finale—

Allegro con Furor.

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. W. REES JEFFREYS. S.B. from London. Local News.

10.0.—Orchestra.

Theme and Six Diversions E. German

10.15.—Mavis Bennett.

"I am Titania" ("Mignon") Thomas

10.20.—Orchestra.

"Concert Overture Majestic" Featherstone

10.30.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

4.45-5.15.—"5WA'S" "LIVE O'CLOCKS."

5.15-6.0.—CHILDREN'S CORNER.

6.40-6.55.—Dr. Jas. J. Simpson, M.A., D.Sc., "Romances of Natural History."

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Prof. J. E. G. DE MONTMORENCY.

S.B. from London. Local News.

The Charm of Variety—III.

BELLA REDFORD (Mezzo Soprano).

VICTOR CARNE (Tenor).

GRACE DANIELS (Entertainer).

ARTHUR W. HAYES (Dickens Recitals).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

THE "5WA" QUINTET:

VERA MCGIBB THOMAS (Piano);

HILARY EVANS (Flute);

GEORGE GILBERT (Clarinet);

WILLIAM WEBER (Bassoon);

GEORGE FRANCIS (Horn).

Quintet.

7.30.—Quintet.

7.55.—Bella Redford.

"To the Forest" Tchaikovsky

"Bubble Song" Martin Shaw

"Lullaby" Cyril Scott (4)

8.5.—Arthur W. Hayes.

"Nicholas and Squeers" ("Nicholas Nickleby") Chas. Dickens

9.20.—Orchestra.

Overture, "The Nairs" Strindberg-Bennett

9.35.—Victor Carne.

"Willow Song" (1899)

Ed. by P. Werlock (2)

"If She Forsook Me" (1891) B. B. Bennett (5)

"Who is Sylvia?" Schubert

"Good Night" Franz

8.45.—Arthur W. Hayes.

"Sam Weller's Valentine" ("Pickwick Papers") Chas. Dickens

9.0.—Bella Redford.

"The Soldier's Wife" Bachman

"Elegy" Schubert

"I Got a Robe" (Negro Spiritual)

arr. H. T. Burleigh

9.10.—Orchestra.

Suite, "The Merchant of Venice" Rossini

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Mr. W. REES JEFFREYS. S.B. from London. Local News.

A few more Reminiscences, by request.

10.0.—Orchestra.

March, "Stars and Stripes" Sousa

Waltz, "Salome" Joyce (7)

10.10.—Victor Carne.

"Drinking Song" ("Rose of Persia") Krumpholtz

"Gipsy Song" ("Gipsy Love") Lehár

"My Dear Little Cigarette" ("The Cigarette") Monckton

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 543.

WIRELESS PROGRAMME—MONDAY (March 16th.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

10.15. "The Arcadians"
Monckton

22Y MANCHESTER. 375 M.

9.30-10.00. Concert by the "22Y" Quartet
10.00-10.15. Broadcast for Secondary School
10.15-10.30. Mr. C. S. S. (S.B. from London)
10.30-10.45. W. MEN'S HALF HOUR: S.B. from London
10.45-11.00. CHILDREN'S CORNER: S.B. from London

11.00-WEATHER FORECAST and NEWS: S.B. from London

11.15-11.30. 16 MONTH LENCY: S.B. from London

Symphony Concert.

ANNIE LUD (Solo Pianoforte)

ALEXANDER M. (Pianoforte)

THE "22Y" ORCHESTRA

Conductor, T. H. MORRISON.

7.10. Overture, "Figaro" (Mozart)

Alexander M. Credie.

Quarta O. Quella ("Rigoletto") Verdi.

Spunk ("Spunk to Gend")

Anno Lord.

Piano and Orchestra (S.B. from London)

Anna. McCredie.

Ma. Molloy (11)

Ma. Molloy (14)

A. K. Ray Love Lala

Kennedy Fraser (1)

Symphony in G Major (The Jupiter)

Mozart

Ma. Molloy (11)

Ma. Molloy (14)

11.30-11.45. WEATHER FORECAST and NEWS: S.B. from London

Mr. W. REES JEFFREYS, S.B. from London

10.00. DANCE MUSIC by the Orchestra

10.30. Close down.

SNO NEWCASTLE. 400 M.

3.45-5.15. Arthur C. Moon (Bass). The Station

Reptel, Weekly News Letter, Constance

Slipley, "Vienna in 1922."

5.15-6.00. CHILDREN'S CORNER

6.00-6.30. Scholars' Half Hour: Mr. Charles

W. Selhurst, 11

6.35-6.50. Farmers' 11

Mr. R. W. W. 11

don. "Corn Pest"

7.00. WEATHER FORECAST and NEWS: S.B. from London

11.15. J. E. G. DE MONTMORENCY, S.B. from London. Local News.

Competition Programme.

(Awarded Second Prize in Recent Competition.)

GLADYS PALMER (Contralto).

NORMAN CURRY (Baritone).

ARCHIBALD FAIRBAIRN (Entertainer).

THE STATION ORCHESTRA

Conductor, EDWARD CLARK.

7.20. Orchestra.

March, "Colonel Bogey" (Alford)

Overture, "The Flying Dutchman" Wagner

7.50. Norman Curry

11 Joy Be The no

Melodrama in the Wood

8.00. Archibald

In Selections from his 11

8.15. Orchestra

Selections. The Cabaret Girl

8.25. Gladys Palmer

M. A. Folk

0.35. Norman Curry

8.45. Archibald

Suite No. 2, "Peer Gynt"

8.0. Archibald Fairbairn

In further Selections from his Repertoire

8.10. Gladys Palmer

"Homing"

"Kashmiri Song"

8.20. Orchestra

Bade. Music. "Faust"

Waltz Song, "What I Do"

9.30. WEATHER FORECAST and NEWS: S.B. from London

Mr. W. REES JEFFREYS, S.B. from London. Local News

10.0. THE SNO REFLECTORY COMPANY

SHADES OF NIGHT

A Fantasy in One Act by Robert Marshall

(Capt. The Hon. Terence

Lancaster. NORMAN CURRY

Winifred Yeater. MARY PETTIE

Sir Ludovic Trivet (A Phantom)

KENDREW MILSON

The Lady Mildred Yeater (A Phantom)

NORAH BATES

Songs—The Haunted Room at Trivet

Towers.

Produced by GORDON I.F.

10.30. Close down.

2 D ABERDEEN. 495 M

3.30-5.00. Concert. The Wireless Dance Orchestras. Famous Topics

5.30-6.00. CHILDREN'S CORNER

6.15-7.00. Girl Guides' News Bulletin: Rita

Reid, District Commissioner, "Stories

Illustrating Knits." Boy Scouts' News

Bulletin: Patrol Leader J. Penny (27th

Propp), "The Second."

7.00. WEATHER FORECAST and NEWS: S.B. from London

11.15. J. E. G. DE MONTMORENCY, S.B. from London. Local News.

Saint Patrick's Eve.

ROSE MYRTLE

CH. S. IN. P. W. E. L.

THE "2ND" OPERATIC ORCH.

THE WIRELESS ORCHESTRA

Conductor: ARTHUR COLLINGWOOD.

7.30. Orchestra

Overture, "Shammas O'Brien" Stanford (1)

Three Irish Dances

7.45. Rose Myrtle

"I Know My Love" Herbert Hughes

"A Lover's Curse" (1)

"Molly Brannigan" (2)

11.00. Christine Crowe

"A Lesson in Spelling" (Adapted)

Lynn Doyle

8.10. "PHAUDRIC CROHORE"

(Stanford) (1)

Rendered by

The C. C. C. and the orchestra

8.40. Orchestra

Irish Rhapsody" Stanford (14)

8.55. Christine Crowe

"Corrymeela"

"Fraggins"

"Molly Brannigan"

9.5. Rose Myrtle

"The Men of the West"

"The Minstrel Boy"

"The Boys of Westford"

8.20. Orchestra

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

10.30. Close down

10.0. The Quartet

10.15. The Quartet

11.00. The Quartet

8.20. Orchestra

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

10.30. Close down

10.0. The Quartet

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

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11.00. The Quartet

11.15. Time Sketches

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Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

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10.30. Close down

10.0. The Quartet

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11.00. The Quartet

11.15. Time Sketches

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Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

10.30. Close down

10.0. The Quartet

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

10.30. Close down

10.0. The Quartet

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

10.30. Close down

10.0. The Quartet

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

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9.30. WEATHER FORECAST and NEWS: S.B. from London

Dr. R. W. LIVINGSTONE, S.B. from Belfast. Local News.

10.0. Local News

10.15. The Quartet

11.00. The Quartet

11.15. Time Sketches

9.30. WEATHER FORECAST and NEWS: S.B. from London

WIRELESS PROGRAMME—WEDNESDAY (March 18th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Old Favourites.

- ALICE McILWICK** (Contralto).
CLINTON SHEPHERD (Baritone).
JAY KAY (The Dan Leno of Wireless).
THE "ZZY" ORCHESTRA
 Conductor, **T. H. MORRISON**
- March, "Colonel Bogey"..... *Alford*
 Selection, "La Cigale"..... *Audran*
 7.45. **Angus Laurie**..... *Lehmann*
 "Home, Sweet Home"..... *Bishop*
 "Life on the Ocean Wave"..... *Dunlop*
 8.15. **Clinton Shepherd**
 Selected Songs..... *Orchestra*
 Selection, "Tales of the Sea"..... *Jay Kay*
 8.45. **The Beekeeper**..... *H. Dunsley (7)*
 Alice M. Ilwrick..... *She Wore a Wreath of Roses*
 "I am Larks of Allan Water"..... *A. H. Dehrend (1)*
 "Dum Dance, "Top of the Morning"..... *Pether (7)*
- 8.55. **Clinton Shepherd**
 Selected Songs..... *Orchestra*
 9.17. **Melodious Memories**..... *Finch*
 9.30. **WEATHER FORECAST and NEWS**
S.B. from London
 British Drama League Lecture Recital.
S.B. from London
 Royal Horticultural Society Talk.
 Local News.
 10.20. **Jay Kay**
 "Our Stotes"..... *F. Eplett*
 10.30-11.0. Experimental Transmission. *S.B. from London.*

5NO NEWCASTLE. 400 M.

- 2.45-3.15.—**Fenwick's Orchestra**. *Hilda Vincent* (Soprano).
 6.15-6.45. **CHILDREN'S CORNER**
 "The Scholars' Hall" Hon. Mr. A. Rao,
 M.A., "Epics in British History"
 "The Making of England"
 "The Farmers' Corner" Prof. G. H. Jones,
 M.A.
 7.0.—**WEATHER FORECAST and NEWS**. *S.B. from London.*
 7.15.—**S. B. ROHDE**. *S.B. from London.*
 7.30.—**"Acis and Galatea."**
 (Huddell)
 Galea..... **MAYIS BENNETT**
 "Acis"..... **JOHN FERRY**
 Polyphonic..... **HARRY BRINDLE**
 "The 5NO CHORAL SOCIETY"
 Master, **RICHARD C. PRATT**.
 THE WIRELESS ORCHESTRA.
 Conductor, **EDWARD CLARK**.
 8.30. **WEATHER FORECAST and NEWS**.
S.B. from London.
 British Drama League Lecture Recital.
S.B. from London
 Royal Horticultural Society Talk.
 Local News.
 10.20-11.0.—*Programme S.B. from London.*
 2.30-5.5. Concert: The Wireless Trio.
 Margaret B. Booth (Contralto) Francesa
 Topica.
 5.30-6.0. **CHILDREN'S CORNER**. Instru-
 mental Solos by the Unions.
 6.15.—**The Rev. McIntosh Mowat, B.L.**
 "Things That Winter—(3) Courage."

7.0.—WEATHER FORECAST and NEWS

- S.B. from London*
 Miss **S. B. ROHDE**. *S.B. from London.*
 Local News.
- A Light Programme.**
CLAYTON (Vocal).
HERBERT EWTEN (Entertainer).
DAISY MONCTER (Recorder).
W. D. SIMPSON (Vocal).
T.H. WIRELESS ORCHESTRA
- 7.30. **Herbert Ewen**
 "A Song of Midsummer"..... *Sydney Lee*
 "The Swan"..... *Grey*
 "Two Brown Eyes"..... *Herbert Ewen*
 7.45. **And Yet I Don't Know**..... *Weston and Lee (7)*
 8.5. **"THE CLOCK"**..... *W. D. SIMPSON*
 A Comedy in One Act
 A. C. Flynn Jones and D. E. Hickley
 Bernard Jeffreys (A Young Author)
 Dorothy Fleming (An Actress)
 8.35. **Herbert Ewen**
 "She Wants to Marry Me"..... *Weston and Lee (7)*
 "As Soon As They Heard My Voice"..... *Castling (3)*
 8.45. **Orchestra**
 Selection, "Beethoven"..... *Rubens and Steffen*
 9.0. **"Crescent Moon"**..... *Sunderman*
 "Harbour Night Song"..... *Sunderman (1)*
 "The Green Bonnets"..... *Coleridge Taylor (1)*
 "The Island of Gardens"..... *Coleridge Taylor (1)*
 9.15. **Orchestra**
 Four Dances, "The Blue Bird"..... *O'Neill (4)*
 9.30. **WEATHER FORECAST and NEWS**.
S.B. from London
 British Drama League Lecture Recital.
S.B. from London
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.20. **Herbert Ewen**
 "These Lips Shall Never Touch"..... *Burnaby and Long (7)*
 "The Man was a Stranger"..... *Lawlor (3)*
 "She Seems to Know"..... *Snyder and Brunet*
 10.30.—**Experimental Transmission**. *S.B. from London.*
 11.0.—**Close down.**

1. **Paterson**
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 30. **Paterson**

5SC GLASGOW. 420 M.

- 11.30-12.30. **Local News**.
 3.30-4.0. **Broadcast to Schools**.
 4.0-4.45. **Musical Moments with the Wireless**
 Quartet and Jenny Selor (Soprano).
 4.45-5.15. **Local News**.
 5.15-6.0. **CHILDREN'S CORNER**.
 Lesson by Annie Cychon.
 6.0-6.5. **Weather Forecast**.
 6.5-7.0. **Local News**.
 7.0. **WEATHER FORECAST and NEWS**.
S.B. from London.
 Miss **S. B. ROHDE**. *S.B. from London.*
 Local News.

Variety Programme.

- S.B. to the*
ANGUS MORRISON (Pianoforte Recital).
ELLIOT DOWIE (Baritone).
THE STATION ORCHESTRA
 Conducted by
HERBERT A. CARRUTHERS
- 7.30. **Concerto in the D-flat**..... *Reid*
 Alberto, Andante..... *Reid*
 Eulade N. I. D. Mowat..... *Reid*
 "From My Mother's Lullaby"..... *Reid*
 "Travis"..... *Reid*
 8.5. **Four Trifles**..... *Heavit (31)*
 Nymph..... *Puck 2*
 "Hastier"
 8.15. **End News**
 "After the auspices of the Verse Speaking"
 "Three Sonnets"..... *Shakespeare*
 "The Chronicle"..... *Abraham Cowley*
 "Go, Lovely Rose"..... *Edmund Spenser*
 "That Upon It"..... *John Donne*
 "To Meadows"..... *Robert Herrick*
 "Why So Pale and Wan?"
 "Gather Ye Howlands"..... *Sir John Suckling*
 "A Rose as Fair"..... *Sir John Suckling*
 "The Parting"..... *Michael Drayton*
 "On His Blindness"..... *John Milton*
 8.45. **F. Elliot Dowie**
 English..... *"When the King Enjoys His Own Again"*
 Folk Songs..... *"Old Fowler"*
 Cornish Folk Song, "Where Be Ye Going?"
 8.55. **Selection, "Leap Year"**..... *Stoddan (6)*
 9.15. **Folk Songs**
 "Scots: 'Scot Wha Hae'"
 "Welsh: 'All Through the Night'"
 "Irish: 'Barney Bruligan'"
 9.25. **Selection, "A Runaway Girl"**
 9.30.—**WEATHER FORECAST and NEWS**.
S.B. from London
 British Drama League Lecture Recital.
S.B. from London
 Royal Horticultural Society Talk. *S.B. from London.*
 Local News.
 10.20. **Orchestra**
 "Vision of Elce"..... *Lotter*
 March, "Invincible Eagle"..... *Sauer*
 10.30.—**Experimental Transmission**. *S.B. from London*
 11.0. **DANCE MUSIC**, relayed from "The Plaza"
 11.30. **Close down.**

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on this page.

THE CHILDREN'S CORNER.

CONDUCTED BY THE
AUNTS AND UNCLES.

Curious Homes of Long Ago.

HULLO, children!

I suppose you all love your homes—however humble they may be. Here is a talk by W. J. Claxton, about the strange kind of houses that the children lived in in days long gone by.

The earliest form of house is believed to have been the lake-dwelling. If you should ever be in Bern, in Switzerland, and go into the museum there, you will see a fine model of one. First, the rough wooden piles driven into the shallow shore, then the wooden floor fastened to the tops of the piles, and finally, the huts, which were made of wood and sticks, and roofed with grass and rushes.

Why did people choose these strange homes? you ask. Probably because they would be protected from savage animals which roamed through the adjoining forests. It often happened, also, that one tribe would have a quarrel with its neighbours, and fierce fighting would follow when, of course, the beaten tribe would seek refuge in its lake village. The gangway which connected the houses with the shore could be pulled up so that the pursuers could not follow.

Fishing With Spears.

These lake-dwellers did have liked life in a lake settlement. There would be fishing to your heart's content. When people in those times wanted fish for dinner, they simply pulled up a trap-door in the floor and speared the fish in the water beneath. Then you could have enjoyed boating, paddling and basking in the sun. When you got tired of being indoors, you could trip across the gangway and wander in the thickets in search of wild fruit.

The next kind of houses appear to have been the cave-dwellings. At first they were constructed underground pits, and then the ground affording shelter from the weather and protection from savage animals.

As time went on, there was some attempt at building to a plan. A hut was made above the cave, and here man lived and driven below by the approach of his enemies. No doubt, these houses were built with a high floor, a narrow entrance through which one had to crawl on all fours, and a hole in the roof which served as a chimney.

Helped by the Romans.

During the century which followed the Roman invasions, the Britons made great progress in building houses. Under the influence of their conquerors, they constructed beautiful villages, divided into numerous rooms arranged round a large courtyard. The Romans were the first people to use the arch in building.

All the Roman settlements were walled cities. Roman of Roman walls are still to be seen at Chester, Colchester, Winchester, St Albans, London and other cities.

After the Romans were recalled from Britain, their beautiful cities were much neglected and fell into decay.

The Saxons followed the Romans. These people could not bear town life; they much preferred to live in river-valleys, or in the forest clearings. The houses of the people were poor indeed, and were much like the tumble-down cottages of some of the Scotch crofters to-day, or the "cabins" of the Irish. Only the Earls and Lords of the Manor had any comfortable well-built dwellings.

The Manor House was by far the most im-

portant building in the village. In the centre was a large hall, which had an enormous fireplace on which peat was stacked, and sometimes logs of wood. There was only one other fireplace in the house, and that was in the kitchen. All the rooms opened into the hall. A stairway led upstairs, and there was a landing looking down into the hall. The walls were built of stone. Surrounding the Manor House were the smiths' houses and the smaller dwellings for the servants.

There was a great advance in the building of houses after Augustine and his monks arrived in this country. The old heathen idea was "every man for himself"; the Christian Faith taught love to one's neighbour, and soon law and order prevailed. Land was reclaimed from the marsh and the moor and staked off and surrounded by a wall or fence.

The Hall and the Tower.

The Normans followed the Saxons. Their houses were built chiefly of timber, and were thatched with straw or turf. Usually, there was some attempt made by the rich to set apart rooms for certain purposes. Thus, the main room was known as the hall. It was the general living room, and corresponds to our parlour to-day. The wealthy nobles had a special room set apart for themselves known as the tower.

Most of you are familiar with the kind of houses built in the reign of Elizabeth. These were made chiefly of wood. There were no beams running all along the walls which could be seen from the outside, and the roofs were in the form of a gable. There was great care taken from fire, and frequently whole towns were destroyed after a fire had broken out.

A PIRATE YARN.

By LANGFORD REED.



When the ruffians climbed aboard, they couldn't stand trade; it was too hot for shipping.

many a scar, as those of genuine pirates are, with one eye 'neath a shade. He'd but one tooth in his ugly head, but that as a tusk was long and of all the wild and wicked crew of the pirate brig, the *Hullabaloo*, there wasn't a man so strong. He carried three pistols on either hip, and swords and daggers bare, and anyone would have taken him for a pirate, pitiless and cruel as a shark.

As the ship sailed on, the pirates came at sea or on the dry land, was "Ye ho ho and a bottle of rum," which, I think you'll find, from a book does come, entitled "Treasure Island."

And they ravaged the seas from dawn till

dusk and many a good ship sank, and would never exercise a man of their crew from walking the fatal plank. And all was quiet that came to their pill, nothing too great or small; from a leaky second-hand rowing boat to a gadron, trim and tall. Till they grew so rich that every man, whether ashore or aboard, did swagger about in fine new clothes with buckled shoes and elegant hose, which they could well afford. But, however they dressed, they always looked a cut-throat, ill-bred gang of despicable, deep-dyed, dirty knaves, badly in want of washline and shaves, who all deserved to hang.

Let us turn awhile from Blacktooth Ben—I wish we could have sooner—to Archibald, the courageous son of Captain Emanuel Parker Dunn, of the saucy *Gluepot* schooner bound with a cargo of druggs from London Docks was she. As the ship's crew of twenty-one, the skipper had taken his little son, to hear him company.

They were three days out from the isles of Greece and the sea was nice and calm, when Captain Dunn spied a rakish craft, coming up close three miles astern, and shouted in alarm:

Now shiver my timbers and hoist my black flag, if I don't think that the rig of that craft astern, which does pursue, is that of the bad ship, *Hullabaloo*, the villainous pirate brig!

Then Archibald sprang to his father's side, and cried in ringing tones: "We've British hearts, though we number few, shall we let those ruffians and us to the locker of Davy Jones? Listen, dad, I've a practical plan to give those scoundrels shocks. A layer of dripping I vote we spread across our decks on which we'll tread without our boots or socks. We can thus stand firm, but Blacktooth Ben, and his blustering booted horse, will slide and slip then

the rogues we'll grip, and heave them overboard."

Archibald paused and looked around, then up spake an aged tar, who gave his marks a nautical hitch, and said: "The youngsters' plan is rich, though somewhat angular. I vote as how we try it now, if Captain Dunn's agreed, we'll teach that there piratical bloke to trim not with hearts of oak, or bows of the bulwark."

Then in half an hour, or maybe less, the *Gluepot's* decks so white, were smeared with layers of dripping and fat, horrid to look at—but what of that? The cause of it all was right.

Meanwhile the *Hullabaloo* drew near, with her cross-boned flag on high. And "Ye ho ho and a bottle of rum!" came the vulgar song of the pirate scum. But it failed to terrify

"Lay her alongside and board the ship!" yelled blood-stained Blacktooth Ben, "ere my cabin clock strikes half past three, that trim little craft our prize shall be, and her sailors all dead men!" But when the ruffians clambered aboard, they couldn't stand for shipping, as I, despite their efforts, were put to shame, for in less than a minute, each wretch became griated in the dripping!

And the British tars gave a hearty cheer and led by their captain bold, they tumbled their into the heaving sea and those not drowned got as wet as could be, and each caught a fearful cold. And he judged it best to resign his post, and blustering Blacktooth Ben, so became a food profiteer, ashore; 'twas all his life had fitted him for—the scorn of all decent men.

But Archibald became an Admiral, and married a lovely girl, and grew famed and rich and much admired and when, in a few years, he retired, was made a belted Earl.

WIRELESS PROGRAMME—FRIDAY (March 20th.)

The letters B.B. printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

2LO LONDON. 365 M.
10.00. Time Signal from Greenwich. Music played during Lunch at the Hotel Metropole.

10.30. "The School of the Future" by Mr. PHILIP COOPER.

10.40. London School Half Hour. Dr. HOLLAND, "Life and Work Among the Indian Frontier Folk."

1.30-5.0. Organ Music relayed from Shepherd's Bush. Play Hour.

6.30-8.15. CHILDREN'S CORNER: "The King of the Jackals," from "The Wiggley Wagon," by Mabel Mathews. Stories by Mabel France. Violin Solo by David W. C. 10.0-5.5. Mr. E. LE BRITTON MARIN, "The Badger at Home."

7.0-7.15. TIME SIGNAL FROM B.B. B.N. 7.15-7.30. FORECAST and 1ST CANAL NEWS BULLETIN. S.B.

PERCY SCHOLLES, the B.B.C. Music Director, S.B. to all Stations.

Local News.

Popular Concert.
STANLEY BECKETT (Baritone)
MAY FRANK (Entertainer)
Mr. and Mrs. A. CORNEY GRAM (Jean Tiller).

QUIPS.
THE WIRELESS ORCHESTRA
Conducted by DAN GUDFREY, Junr.

The Orchestra.
March, "A God of Thunder," Howard Raynham.
Mabel France.

About Maria on Spring Tearing.
Stanley Becket.

Interludes: 1. Songs Douglas Grant (1).
2. Songs, Opal Moan.
3. Songs, The Sunset.

Watcher.
The Orchestra.

Selection, "Pavane," Gershwin.
Mr. and Mrs. A. Corney Gram (Jean Tiller).

present a Short Dual Entertainment.
"God's Garden" (Dorothy Frances Hurney). Spoken by A. Corney Gram.

Music by Jean Tiller.
Master Energy, (Jean Tiller). (Music by Corney).

"French, I Don't Think" (A. Telephona Sketch by A. Corney Gram and Jean Tiller).

"Hina"—A Dog Episode (Jean Tiller). Spoken by A. Corney Gram.

"Albert and Clara at the Races" (A. Corney Gram and Jean Tiller).

8.30. The Orchestra.
"Rigaudon" (Cheminade).
La Chaise & Porteurs.

"Aunt Maria Goes to the Theatre" (Stanley Becket).
"Songs of Sun and Shade" (Coleridge Taylor (1)).

"You Lie So Kind in the Sunshine";
"Thou Hast Bewitched Me, Beloved";
"The Rainbow Child"; "Thou Art Risen, My Beloved"; "Thus Is the Island of Greece."

The Orchestra.
Three Arabian Dances (Rag).
Selection, "The Waltz Dream" (Strauss).

9.0. TIME SIGNAL FROM GREENWICH.
M. R. FORECAST and 1ST CANAL NEWS BULLETIN. S.B.

Mr. Ministry Talk by Mr. ALAN COBBHAM, S.B. to all Stations. Local News.

10.0. The Orchestra.
"The World in Accordance—No. 11, The Fighting Forces" (The Orchestra).

Butterflies and Cigars, Edward German (11).
10.30. Close down.

5IT BIRMINGHAM. 475 M.
3.30-4.30. Local House Orchestra.

10.30-11.30. WOMEN'S CORNER: Miss Hartnell, "As You Were," Comedy Joiner, Soprano.

5.30-6.30. CHILDREN'S CORNER.
6.30-7.0. FORECAST and NEWS.

7.0-7.15. FORECAST and NEWS.
PERCY SCHOLLES, S.B. from London.

7.30. English Lecture, relayed from the Corporation Club. Mr. THOMAS J. KEN NEDY, "Dr. Johnson and Dr. Dodd."

Mainly Musical Comedy.
THE STATION ORCHESTRA
FLORENCE CLETON.

CAROL THOMPSON (Baritone).
WALTER TODD (Humorist and Rarouleur).

8.0. The Orchestra.
March, "Viscount Nelson" (Zelle).

Selection, "The Naughty Princess" (Cecil).
Cecil Thompson.

"Star of My Soul" ("The Gipsy") Jones.
"Soldier's Scarlet Coat" ("Tom Jones").

"The Girl of My Heart" ("The Gipsy").
Walter Todd.

8.35. "My People" (Roadhouse).
"Dance of Days" (Low 17).
"Ideal Homes" (Burnaby 13).

8.50. Selection, "The Gipsy" (Jones).
8.55. "Day by Day" ("My Lady").

"Southern Love" ("A Southern Maid").
9.15. The Orchestra.

Gavotte from "Mignon" (Thomas).
Selection, "Lady Macbeth" (Rag).

9.30. WEATHER FORECAST and NEWS.
S.B. from London.

Mr. ALAN COBBHAM, S.B. from London.
Local News.

10.0. Florence Cleton.
"I Wonder" ("The Rose of Araby").

"Ab, Who Shall Say That Love is Cruel?" (Walter Todd).

"The Yeomen of England" ("Memo England").
The Orchestra.

Waltz, "The Count of Luxembourg" (Lazar).
10.30.—Close down.

6BM BOURNEMOUTH. 385 M.
3.0-3.30. Educational Talk: "Books, How and What to Read—A Writer's Workshop," by J. C. B. Carter, B.

3.45-5.0. Conchery Talk to Women by Ada Featherstone, The Orpheus Quartet.

5.0-6.0. CHILDREN'S CORNER: Uncle Jack's Fairy League Talk.

6.0-6.30. "Scissors" Half Hour.
"Pierrot Queen," by M. A. E. Brooks.

6.30-7.0. "Diseases," by Capt. F. M. Doyle.
7.0.—WEATHER FORECAST and NEWS.

S.B. from London.
PERCY SCHOLLES, S.B. from London.

Local News.
"Revue and Entertainers."

THE WIRELESS ORCHESTRA.
Capt. W. A. P. DAVY (Baritone).

HELENA MILLAIN (Entertainer).
ERNEST EADY (Baritone).

EDITH POWELL (Soprano).
A. E. NICKOLDS (Entertainer).

70 CARDIFF. 351 M.
3.0-3.30. Selection, "The Bing Boys on Broadway."

7.4. Refers Malines.
7.5. Local House Orchestra.

7.55. "The Gipsy" (Jones).
"Little Old Garden" (Thos. J. Hewitt (31)).

8.2. "The Gipsy" (Jones).
"Two Little Boys" (Thos. J. Hewitt (31)).

8.10. "The Gipsy" (Jones).
"Hullo, America!" (A. E. Nickolds).

8.35. "Light Cavalry Overture" (arr. Nickolds).
"Shepherd's Dance" ("Henry VIII").

8.40. "Hullo, America!" (A. E. Nickolds).
"Little Closter Down with Some Fragments of Life."

8.50. Edith Powell.
"Hello! Stranger—The Bing Girls Are There!" (Thos. J. Hewitt (31)).

"How Would You Like a Little Bit of Love?" (James Tate (7)).
Ernest Eady.

"Song of the Clock" (Rex Burdett (1)).
"In Love" (H. Luke).

"I Love Your Eyes of Grey" (Hydn Wood).
A. E. Nickolds.

"Pot Pourri of Overtures" (arr. Nickolds).
"The Hummer" (Spence).

9.15. "Selection, Puppets" (Norton).
9.30.—WEATHER FORECAST and NEWS.

S.B. from London.
Mr. ALAN COBBHAM, S.B. from London.

Local News.
Ernest Eady.

"Love Sends a Little Gift of Roses" (Opus 17).
"Look Down, Dear Eyes" (Howard Foster (12)).

10.5. "Yankee Girl" (Holt).
10.10. Edith Powell.

"If You Look in Her Eyes" (Lover Hirsch).
"Hippopotamus" (Claude Armand).

10.15. Selection, "Hullo, America!" (A. E. Nickolds).
10.30.—Close down.

5WA CARDIFF. 351 M.
3.0-3.30.—Transmission to Schools—Dr. JAS. J. SIMPSON, M.A., D.Sc., on "Moral Qualities" (Lantern).

3.30-4.0.—The Station Talk.
4.0-4.45.—The Canton Orchestra, relayed from the Carlton Restaurant.

4.45-5.15.—"5WA'S" FIVE O'CLOCK.
5.15-5.30. CHILDREN'S CORNER.

5.30-5.55. Mr. J. Kyrie Fletcher, "The Gipsy" (Jones).

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

PERCY SCHOLLES, S.B. from London.
Local News.

Women's Night.
FELICE HYDE (Contralto).

GRACE IVY and VIVIAN WORTH.
CONSTANCE IZARD (Solo).

LADIES' CHORUS.
Chorus.

"Man of Dreams" (Chorus H. Lloyd).
"Orpheus With His Lute" (German (11)).

"A Shepherd Lullaby" (Chorus).
"Barnardale" (Offenbach).

"Con Black Mammy" (St. Helier (7)).
"The Bells of St. Mary's" (Emmett Adams).

"Hullo, America!" (A. E. Nickolds).
7.55. Constance Izard.
"Swing Song" (Felix).

"Lullaby" (Alfred).
"Spanish Serenade" (Lantern).

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 54.

(March 20th.)

(March 21st.)

10.0.—THE SAVOY BANDS, S.B. from
London
12 Close down.

"Down Vauxhall Way" (Carter (1))
"Now Slope the Crimson Petal" (Quilter (1))

12.0.—Close down.

FSC **GLASGOW** **420 M**

Orchestra,
Overture, "The Pirates of Penzance"
Soprano

Muying Goes [redacted]
6 [redacted] [redacted]
[redacted] [redacted] F. 3
Reinspired (Solomon)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 547.



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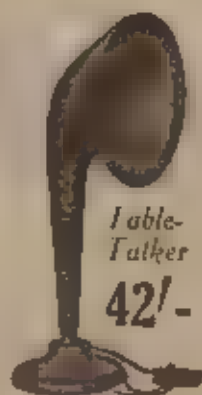


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TRADE MARK

Great Singers of Yesteryear.

Were They Better Than Those of To-day? By A. B. Cooper.

As the late Mrs. Malaprop, "comparisons are odorous"; they are, nevertheless, often interesting, and may be "odorous," and it may not be an entirely unfruitful task to discuss the singers of Victorian days, and try to visualize them in the fierce light of these highly critical and rather *blase* days, when things Victorian are apt to be regarded with a kind of pitying tolerance, as though one should say: "Well, of course, that's all right, but you are talking of things which happened before the Flood!"

The Magic of Sims Reeves.

Nevertheless, "there were giants in those days," men and women of great artistic stature, and, as I heard a good many of them, although, as a "provincial," my opportunities were few and far between, I am able to form a judgment as between the old and the new, even if I am not very ready to dogmatize upon it. Let me say at once that the new generation is much more versatile, its range is immensely extended, its taste enormously enhanced—the only doubt is whether it sings better.

I heard the three great tenors of the latter half of last century, although Sims Reeves had been singing many years when I first heard him in my early youth. I heard him at Blackpool Winter Gardens singing "The Bay of Biscay O," "My Pretty Jane," and "The Bay of Biscay O," and, I think, "The Anchor's Weighed." Perhaps the impression made upon my mind and memory owes something to youth; but I can only say that I have never been so carried away by a voice as I was by that voice, and I have never felt such a sense of an artist's adequacy. It seemed no trouble to Sims Reeves to fill that hall with his wonderful notes. I heard him several times afterwards. He sang the same things, and he sang them as well the hundredth time as the first.

A Musical Box in the Throat.

I was a little older when I heard Adelina Patti, and I only heard her once. I quite forget what she sang—except "Home, Sweet Home," which made everybody cry—but I shall never forget how she sang. She was supposed to be "past her best" at that time, but if any woman ever had a musical-box in her throat, it was surely Patti. Her trills and vocal gymnastics seemed as easy to her as yodelling to a Savoyard. That is to say, she seemed to have been born doing it. It was that lovely naturalness, both of voice and manner, which endeared Patti to millions. If she has had her superior as a vocalist, I have not heard her.

These two, of course, are always mentioned together as representative singers of a past generation. Patti was "streets" in front of Sims Reeves in all the arts and graces of her craft, but she had not a finer voice. They were both possessed of wonderful vocal powers, as natural to them as the vocal organs of a nightingale or a thrush.

Killed by Damp Sheets.

I heard Edward Lloyd, too, when he was regarded as being on the down grade. I was a boy, and a man sitting next to me said: "He's not the singer he was," and I wondered at the time how he could possibly have been better. In fact, he was singing magnificently when he retired more than twenty years ago. But Reeves's Master, as he was continually called, when he flashed like a brilliant meteor across the singers' firmament, was Edward Maas. I only heard him once.

It was said that someone put him into damp

sheets on one of his concert tours, and that it killed him. Be that as it may, he died in early manhood, generally acclaimed the greatest tenor of the day.

I heard Mme. Patry, the great contralto, several times, but the occasion which stands out in my memory is her singing of "O Rest in the Lord" at a performance of Mendelssohn's *Elijah*. I have heard it many times since, but for exquisite tenderness and richness of tone I have never heard it to such advantage.

Then, of course, I heard that remarkable woman, Admette Sterling, sing "Cader Hermin" as only she could sing it. Her appearance rather put one off, I sat at the back of her on the orchestra seats, and as she came on, I thought that some mistake had been made and that one of the chorwomen had strolled on to the platform in place of the world-famed singer. However, she made up for her outward appearance by the beauty of her voice. She sang not 'be least like anyone else. She is in a class by herself.

Thunderous Voices.

The only man who began to make as big a noise as Signor Folli—as he called himself, although he was Irish and not Italian, and his name was Foley—is my friend Norman Allin, as I have often told him. For absolute weight of sound, for essential thunderousness, I have never heard his like. His voice was only describable by the word "tremendous." It came as a shock. You were taken aback—just as the public were taken aback when they first heard the wonderful organ possessed by Dame Clara Butt. Its sheer weight was a surprise.

Mme. Albani I heard many times, and although she was undoubtedly a great singer, she has not left on the sensitive plate of memory a very clear impression. But Christine Nilsson I remember with great delight. I fancy it was my first visit to the Royal Albert Hall when I heard her sing the Ring Song from *Faust*. I shall never forget it, or the way the vast audience rose to her. She gave me the impression of the most perfect ease in her vocalization. Like Patti, she sang as a bird sings, and she was, besides, a beautiful and extremely graceful woman.

"The One and Only Baritone."

I heard Santley frequently, as every concert-goer did, for his "run" was so long, and he was the one and only baritone. It was Santley first and the rest nowhere. He was reputed to have a perfect, an immaculate style. His method of voice production was lauded to the skies. Everybody agreed that Santley was perfection writ large. Well, it was probably all true. I can only say that he never thrilled me. I hear many singers to-day whom I think more highly of, but I hear none that give me again that old sense of wondrous delight, of almost magical exhilaration of spirit produced in those older days by the singing of Patti, Reeves, and Nilsson. Would that they could give us a little of their "heavenly music" in this wireless age, when they might be heard, not by thousands only, but by millions!

BETTER stations are being very successfully received in Bombay. A listener there reports that his neighbours on the other side of the street have heard Aberdeen on his loud-speaker.

WIRELESS, during recent bad weather, the telephone and telegraph services in Norway broke down, wireless came to the rescue and was used almost exclusively as a means of communication.

From Slave to Saint.

Legends of St. Patrick.

WHICHEVER Irishmen are gathered together in any part of the world, March 17th will see them celebrating the anniversary of Ireland's Patron Saint, St. Patrick.

Whilst his actual career is somewhat obscure, legendary history endows him with many marvellous powers. Many countries have claimed the honour of having the birth place of St. Patrick, but it is generally believed that his home was somewhere near the Severn, possibly one of the three places called Beauvoir, in Glamorganshire.

Born at Davenry?

In view of the fact that the St. Patrick's Day programme, on March 17th, will also be broadcast from the High Power Station, it is interesting to note that there is reason for believing that St. Patrick was born at Davenry where the new High Power Station will eventually be erected. This was about the year 380, and he was the son of a deacon named Calpurnius, a middle-class landed proprietor. Before being carried off into slavery at the age of fifteen by a band of Irish marauders, Patrick was educated as a Christian.

When a slave in Ireland, he was employed as a swine herder near the mountain called Slannish, in the county of Antrim.

During the seven years of his slavery he became subject to deep religious emotion and upheld visions which encouraged him to escape from bondage. It is believed that he made good his escape from captivity in a vessel engaged in the exportation of wolf dogs, and after landing on the west coast of Gaul, spent some two months with his companions before entering the monastery of Lerins, where he remained a few years.

Again he returned home, and it was during his stay in Britain that the idea of undertaking missionary work in Ireland finally decided his destiny.

Fire from Snowballs.

After opposition on the part of his relatives had been overcome, Patrick resolved to prepare himself for his mission, and returned to Gaul. Successively ordained deacon, priest and bishop, he seems to have spent about fourteen years at Auxerre before beginning to preach the Gospel to the inhabitants of Ireland on the authority of Celestine.

A popular legend about Patrick tells how he and his followers once found themselves on a cold morning without a fire to cook their meal or warm their limbs. He overcame this discomfort by collecting a pile of ice and snowballs, breathing upon it, and thus causing it instantaneously to become a pleasant fire.

The most popular of St. Patrick's miracles, however, is the driving of reptiles out of Ireland, and rendering the Irish soil, as the legend says, "forever after so obnoxious to the serpent race, that they instantaneously die on touching it."

It is supposed that St. Patrick died about March 17th, 461, or 493.

AN ALTERNATIVE PROGRAMME.

AN alternative programme will be available from the High Power Station for listeners who would rather hear groups of items instead of the continuous opera to be given from London and other stations on Tuesday, March 24th. This will be provided by Casano's Orchestre, with songs by Mr. George Pixey (baritone) and humour by the Novelty Trio, consisting of Mr. Harry East, Miss Margaret Glanville, and Mr. Ronald Gourley, who presides at the piano.

By Radio to the Stars.

Shall We Ever Escape from the Earth? By AUSTIN HARRISON.

THAT "message from Mars" has long been an expected miracle, yet still we wait, and in some ways the more we learn about the chances and chances outside our own, the less we seem likely to realize our expectations. We think now that there must be other inhabited worlds and systems, even if life there is different from ours—it is not scientific to imagine that we are the only live system amid thousands of millions of "dead" systems.

A Boomerang Message.

The difficulty is in communication. We are shut in. We are limited to practically a five miles breathing height. Mount Everest represents, as yet, about the summit of our breathing capacity, above which life ebbs, so that we are not likely to journey upwards towards the nearest planet in a supra-flying-car.

Yet we may in time effect contact (1) by means of light; (2) by means of wireless.

Already we can learn to a Chicago band playing "Honey Keep Your Tail Up"—which in itself is a staggering performance. There would appear no reason why in this way we should not shortly be able to span the globe, send a message from London and listen till it comes back, having completed the circuit of the earth.

When we have got as far as that, our machinery for "real" long distance communication will be in its infancy.

Harnessing Light.

The question will be the navigation of the "jelly" which composes the little atmosphere crust round this planet. Here the German gun which bombarded Paris suggests, perhaps, a clue. If metal will travel three times as far in a rarefied atmosphere, sound waves may travel twenty times as far. There may even be no difficulty at all, over and above a certain height, of transmitting sound waves indefinite distances—into space.

In this connection, proudly light will be harnessed. It is said that the stars are so far away that the light we see may be just "on its way," the actual star being extinct thousands of years ago. Light is thus evidently a terrible-

ally powerful force. It is certain that if we could discover how to control and utilize it, messages could be sent with ease through any jelly, nebula or atmospheric crust that we know of, perhaps even enabling us to photograph the canals and markings on Mars, which is reputed to be remarkably free from weather changes.

It almost stands to reason that if sound can be transmitted thousands of miles, so, too, can light.

The volume of sound of a man speaking, say, in New York, is infinitely small, yet it can be despatched many thousands of miles by a simple (?) conduit or separator. Its equivalent in light power is about that generated by a wax candle.

The lightning beats the thunder. It will be so when light, too, becomes communicable. As science goes on detaching and separating—already we are told there is no such thing as matter—it will surely learn the secrets of light and of the conduits of light, and when it has mastered this power, the new wireless will be ordered in magnitude and comprehension. For at least light travels.

Life's Generating Force.

It comes to us trillions of miles away, which shows that space, at any rate, must be a wonderfully cloudless affair, for, provided the atmosphere is clear above our heads, we can always see the White Star and countless others.

Thus it is that wireless, as a miracle, suggests to us.

I cannot believe, if a cough or a hiccup can be separated and heard by means of a wireless wave five thousand miles away, that light cannot likewise be separated, channelled and energized, all the more as light is but the



MR. AUSTIN HARRISON.

expression of heat which is the generator of force of the life and motion of this little world and of all others—so far as we know. We release, as a transmitting energy, may be what the first radio steam-engine was—a beginning.

Why not?

At any rate, wireless, even as we know it, almost disposes of the fourth dimension, and some people reckon that it has shown us the way to communicate with the dead. It is curious to reflect how we learn by picking to bits, just like a boy destroying a watch to see how it is made. Science analyses composition, and each separation leads to some fresh discovery. We may eventually learn the secret of life, and, when we do, we shall probably learn something about death.

A Holiday in the Moon.

But I'm for light as the start. And the more interested people are about wireless, the sooner science will extend its knowledge of sound transmission to light transmission.

The man who can first flash a light message from London to Frisco will be the Galileo of aerial communication, and then it will only be a question of time before man can escape to the little suburb of the Moon, by way of a holiday.

Then—on to Mars and eventually to Venus, and, perhaps, Rome and Mercury.

It would be a terrible disappointment not to find life in other worlds, for what then would be the use of our genius? Perish the thought!

The Thunder Clue.

The whole secret may lie in the simple mechanism of a thunderstorm. We've got the thunder clue. The next step will be the ingredients and wave sources of lightning.

Escape from this universe seems virtually assured—in time. People who complain about being bored to-day are not thinking. If we can talk across the world, we shall certainly learn to pierce through the five-mile limit above us.

The vast probably is—"potty." Meanwhile, we escape through sound. We integrate the cosmos.

A TRIBUTE TO THE B.B.C.

SIR HARRY BRITAIN, K.B.E., LL.D., M.P., in a letter to the Editor of *The Times* on the Wireless Bill, declares that in his opinion "it is of the utmost importance that during the discussion of the Wireless Bill, both in the House of Commons and in the Press, nothing should be said to misrepresent the policy and the ideals of British broadcasting."

After mentioning alternative methods of organization, Sir Harry Britain concludes: "We may be proud in Britain to have chosen the best practicable compromise between State control and private enterprise, and to have set up a model organization which is the envy and admiration of the world. The B.B.C. is a limited company in little more than name so far as its policy is concerned, yet its administration is an efficient business enterprise."

Sir Harry Britain has identified himself with the development of wireless since its early days.

When he organized the first Imperial Press Conference in 1900, he arranged for Senator Marconi to explain to the Editors of the Empire the future possibilities of radio.

Ever since that time, Sir Harry has engaged himself fully in the affairs of wireless.

CLEVER MIMICRY.

WHEN Mr. Louis Hertel broadcast "Mrs. Struggles and her Eastern Friends," he so successfully mimicked Willie Rouse, Joy Kaye, John Henry, and Joe Murtagh, that many listeners were inclined to disbelieve that this was mimicry, but thought that these entertainers were actually taking part in the programme. It was not until they heard him again have an opportunity of hearing him in a "Mrs. Struggles" programme at London, on Wednesday, March 14th. Other artists appearing on this date are Miss Constance Wentworth, soprano, Mr. Frederic Lake, tenor, and Mr. Edward Dykes, bass, Miss Helena Malles and the Military Band.

Mr. DAN GORDON will conduct a light symphony concert at London on Monday, March 16th. The artist will be Mr. Gordon Bryan, pianist.

ONE of the most famous concertina bands in England, and certainly a favourite everywhere in the North both on wireless and at concerts, is the Ashton-under-Lyne Concertina Band, on Saturday, March 21st, they will give their first broadcast from London.

AN ATTRACTIVE BALLAD CONCERT

[It is usual for the regular alternative] programmes from the High-Power Station to be given on Tuesdays, Thursdays, and Saturdays. An exception has been made next week because of the general desire for the St. Patrick's Night programmes to be given from all stations simultaneously. A ballad concert will, therefore, be given from "XXX" on Monday, March 19th, as an alternative to the light symphony programme from London.

This ballad concert will include the first appearance of the Foster-Road Ensemble, which consists of two women singers accompanied by a string quartet. The arrangements for this concert have been specially made by Mr. and Mrs. Gordon. Other modern English songs will be included. The programme will include Miss Phyllis Norman Parker, violinist; and an old song sung by Mr. Gale Gardner; ballads sung by Mrs. Marie Fisher, contralto; pianoforte solos by Mr. Sidney Harrison; humour by Mr. Willie Rouse with Pierrot and Pierrette, and by Miss Winifred Furler, entertainers, and synchronized songs by Kel and Alvin Knoch, who are authorities on modern American light songs and banjo-like harp solos and accompaniments. The banjo-like harp has become popular in many quarters, and requires much skill in its manipulation.

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, March 15th.

SUNDAY, March 15th

8.0-9.30.—Programme S.B. from Glasgow.
9.30-10.0.—Programme S.B. from Glasgow.
10.0-10.30.—Programme S.B. from Glasgow.

MONDAY, March 16th

9.0-9.30.—HIDDEN'S CORNER.
9.30-10.0.—Mr. W. Boyd Martin, Chairman of the Dundee and District Bookkeepers' Association, "How Swearing and How It May Be Retarded" (1).
10.0-10.30.—Programme S.B. from Glasgow.

TUESDAY, March 17th.

9.30-10.0.—Kilmarnock Hall Picture House.
10.0-10.30.—Little Ones' Corner.
10.30-11.0.—Mr. James Carson, F.E.S., of Kilmarnock School, on "Scots".
11.0-11.30.—Programme S.B. from London.

WED., March 18th, and SAT., March 21st.

9.30-10.0.—CHILDREN'S CORNER.
10.0-10.30.—"A Scottish Characteristic" by Mr. J. H. Macdonald.
10.30-11.0.—Programme S.B. from Glasgow.

THURSDAY, March 19th

9.30-10.0.—Kilmarnock Hall Picture House.
10.0-10.30.—Radio of New Gramophone Records.
10.30-11.0.—Programme S.B. from London.

FRIDAY, March 20th.

9.30-10.0.—Kilmarnock Hall Picture House.
10.0-10.30.—CHILDREN'S CORNER.
10.30-11.0.—Mr. David A. Anderson, on "The S.B. in Glasgow, Aberdeen, Belfast and London".

An Hour With Schubert.

Conducted by A. RIMMER.

Mary Mair.
FERTIG DE EDGAR (Mezzo-Soprano).
"Margaret's Song"; "Death and the Maiden"; "The Miller and the Brown"; "The Brook's Lullaby".

ROBERT WATSON (Baritone).
"The Wrath"; "Wandering".

L. finished Symphony.

8.30. An Hour of Musical Comedy.

Selection, "Breezy Blue"..... Mackintosh.
"O Peaceful England"..... German.
"Day Dreams" ("Pot Pourri")..... Gough.
"The Hour of Love" ("The Lullaby")..... Jones.
"Near Thee"..... Lullaby.

"The Lullaby"..... Jones.
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"The Lullaby"..... Jones.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, March 15th.

SUNDAY, March 15th

8.0-9.30.—Programme S.B. from Glasgow.
9.30-10.0.—Programme S.B. from Glasgow.
10.0-10.30.—Programme S.B. from Glasgow.

MONDAY, March 16th.

9.0-9.30.—The Station Pianoforte Trio.
9.30-10.0.—CHILDREN'S CORNER.
10.0-10.30.—Programme S.B. from London.
10.30-11.0.—Dr. R. W. LIVINGSTONE, S.B. from B. on Local News.

TUESDAY, March 17th.

11.30-12.30.—Gramophone Records.
12.30-1.0.—The Station Pianoforte Trio.
1.0-1.30.—CHILDREN'S CORNER.
1.30-2.0.—Prof. Charles Sanders, LL.D., F.R.S.E., etc., on "The Free Press".

7.0-7.30. Programme S.B. from London.**WEDNESDAY, March 18th.**

2.30-3.0.—The Station Pianoforte Trio.
3.0-3.30.—Talk to Schools: Mr. J. O. Smith, on "The Science of the World".
3.30-4.0.—Programme S.B. from London.
4.0-4.30.—Mr. J. S. CHISHOLM on "H.R.".
4.30-5.0.—"THE ROMANY REVELLERS" from the Drama in Pantomime.

THURSDAY, March 19th.

11.30-12.30.—Gramophone Records.
12.30-1.0.—The Station Pianoforte Trio.
1.0-1.30.—CHILDREN'S CORNER.
1.30-2.0.—Programme S.B. from London.

FRIDAY, March 20th.

2.30-3.0.—The Station Pianoforte Trio.
3.0-3.30.—Talk to Schools: Mr. H. M. Macdonald, on "What We Learn from the Book".
3.30-4.0.—CHILDREN'S CORNER.
4.0-4.30.—Mr. David A. Anderson, S.B. from Glasgow.

7.0 WEATHER, LOCAL AND NEWS.
S.B. from Glasgow.

7.30-8.0.—TERRY SCHOLERS, S.B. from London.
Local News.

Back Recital.

(J. & B. Hall, on March 21st.)
MARY GREENMAN.
SUSANNE STONELEY.

7.30. Concerto in the Italian Style (Three Movements).

7.45. Mary Greenman and Susanne Stoneley.
Sonata for Flute and Pianoforte in A Major (Three Movements).

7.57. Susanne Stoneley.
Four Movements from Suite in B Minor for Flute and Clavier.

Rondo; Nereid. 1. Johann, Bonerrie.

8.5. Major LEONARD TOSWILL on "The Prospects of the Scotland & England B.C. Match".

Popular Recital.

DOROTHY FULLER, etc.
J. E. BUTT, etc.

OK, etc.
VERBERT MORE (Violoncello).

ARNOLD RILEY (Saxophone).
P. KING (Banjo).

MARY GREENMAN.
N. CAMPBELL, etc.

8.20. "A Breeze"..... Huntington Woodman.
"The Trumpeter"..... Duff.

8.30. In Selections from their Repertoire.
In Selections from their Repertoire.

9.0-9.30.—Programme S.B. from Glasgow.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, March 15th.

SUNDAY, March 15th.

8.0-9.30.—Programme S.B. from Glasgow.
9.30-10.0.—Programme S.B. from Glasgow.
10.0-10.30.—Programme S.B. from Glasgow.

MON., March 16th, and WED., March 18th

10.30-11.0.—Music relayed from the Majestic.
11.0-11.30.—WOMEN'S CORNER.
11.30-12.0.—Ray Scotts Talk (Wednesday).
12.0-12.30.—Programme S.B. from London.

TUESDAY, March 17th, and THURSDAY, March 19th

11.30-12.0.—Gramophone Records.
12.0-12.30.—WOMEN'S CORNER.
12.30-1.0.—CHILDREN'S CORNER.
1.0-1.30.—Programme S.B. from London.

Programme S.B. from London.

FRIDAY, March 20th.

10.30-11.0.—Music relayed from the Majestic.
11.0-11.30.—WOMEN'S CORNER.
11.30-12.0.—CHILDREN'S CORNER.
12.0-12.30.—Programme S.B. from London.

Music and Plays.

WILLIAM MACREARY.
DINA GODFREY-TURNER. In Drama.
THE CHROMATIQUE MIXED VOICE QUARTET.

30. The Chromatique.
Quartet: "The Song of the Spider".

"The Arrow and the Song".
Bartone: "If the Fugate Me" (1).

Soprano: "Una Voce Poco Fa" (1).
Bartone of Seville (1).

Soprano and Contralto: "A Woman's Last Word".
Contralto: "A Woman's Last Word".

Quartet: "In Silent Night" (Brahms, 11).
The Comedy.

"THE IRISH DOCTOR".
(J. H. Wood).

30. The Chromatique.
Quartet: "The Rosary" (Neon).

Contralto: "Sappho's Farewell" (Gounod).
Soprano and Bartone: "O Lovely Night" (Gounod).

Bartone: "Arise, Ye Subterranean Wands".
Bartone: "Arise, Ye Subterranean Wands".

"Down in the Forest".
Soprano: "Down in the Forest" (5).

"The Wayfarer's Night Song" (Kodak's Morin) (5).
Quartet: "A M. C. M. C. M. C." (5).

8.4. "THE DAUGHTER'S CHOICE".
(Donald Edwards).

9.10. The Chromatique.
Quartet: "In the Hour of Softened" (11).

"Blow, Blow, Thine Winter" (11).
Soprano: "Ah, Consolida" (La F. C. S.).

Soprano and Bartone: "Trot Here and There" ("Véronique") (11).
Soprano and Bartone: "Trot Here and There" ("Véronique") (11).

9.30-10.0.—Programme S.B. from London.

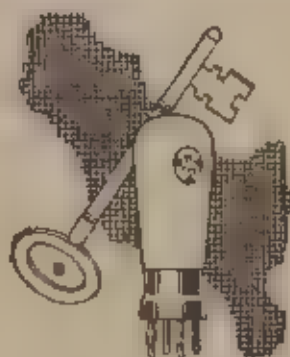
10.0. "LOVE IN AN OFFICE".
Love in an Office.

10.30.—Close down.

SATURDAY, March 21st.

10.30-11.0.—Gramophone Records.
11.0-11.30.—WOMEN'S CORNER.
11.30-12.0.—CHILDREN'S CORNER.
12.0-12.30.—W.A.A. FORECAST & NEWS.
12.30-1.0.—Local News.

1.0-1.30.—Programme S.B. from London.



The Key to Good Reception

Good reception is dependent, to a great extent, on the silent functioning of the valves, which in turn is governed by the degree of "hardness." B.T.H. Radio Valves are perfectly silent in action, because they are completely exhausted. They are made by the most up-to-date machinery, and a special B.T.H. process is employed which produces an exceedingly high vacuum.

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Max. plate voltage 120 volts

*Type B. 8. 30/- each

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"Wireless Valve Receivers and Circuits in Principle and Practice." By W. JAMES and N. AMERSON. Price 2/6 net. By post 3/6.

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New
Series

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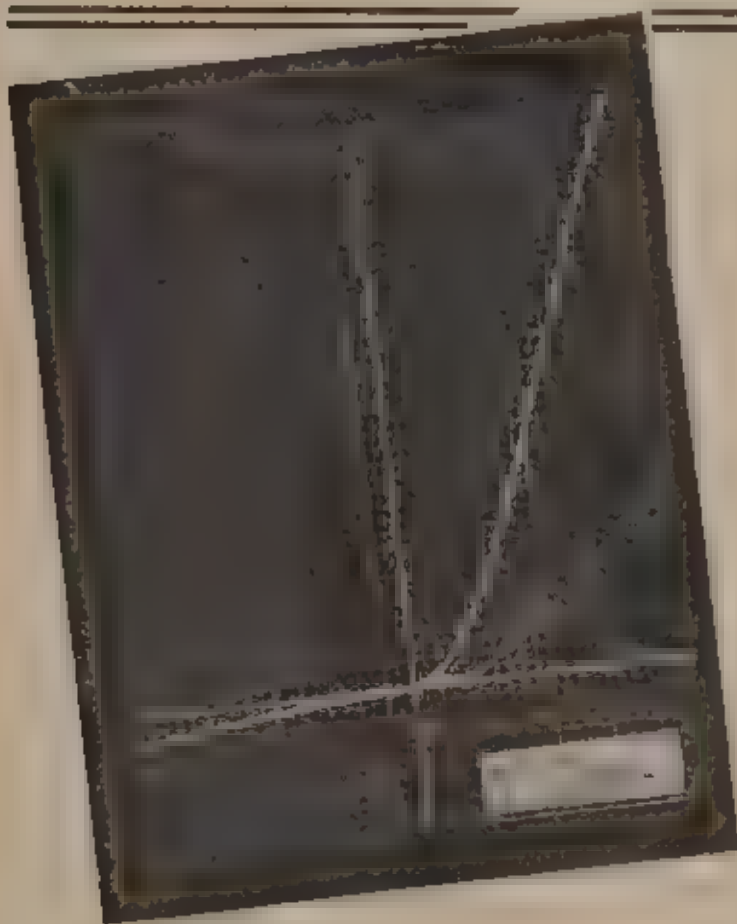
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What this Curve means to every Crystal user-

THIS is a photographic reproduction of a curve supplied by the National Physical Laboratory, Teddington—part of a complete report, the other sections of which will be published from time to time. The only addition made to this photograph is the DOTTED curve, which is explained below.

THE Neutron Curve is the solid white curve. Vertically, the reading is representative of the strength of current operating your headphones; horizontally, the reading represents the strength of the incoming signal.

The dotted Curve represents an average taken from six Curves of other Crystals which have been published in the Press; and since these other curves have been obtained by similar methods of testing, it will be seen that Neutron Crystal passes more than twice as much current to operate your headphones.

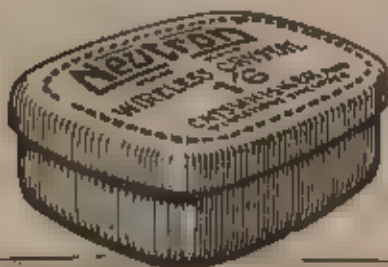
Inferior Crystals (dotted line) whilst sensitive to strong signals, are insensitive to weak signals, as shown by the "kink" in the lower part of the dotted "curve." No known crystal is proportionately sensitive to weak signals as to strong signals; in other words, no crystal shows

the ideal straight line, but it is claimed that Neutron Crystal presents the nearest approach to the "straight line curve" that it is possible to attain. Neutron detects, and makes audible in your 'phones, weak, distant transmissions that other Crystals are powerless to detect.

A Laboratory proof of what every Neutron user knows; great sensitivity, particularly to weak distant signals.

Put Neutron Crystal in your Detector, and you will discover that not only does Neutron give you the fullest possible volume from your local Station, but also its remarkable sensitiveness enables you to listen (if your aerial equipment and other apparatus are efficient, of course) to two, three, four, or even five stations at will.

Stocked by the Best Radio Dealers.
Packed in tin, with silver cat-whisker
Insert on Neutron in the Black and
Yellow tin. It enables to obtain best
1/6 with driver's mains,
and this wonderful crystal
will be tested by experts. **1/6**



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SUPER-SENSITIVE HEADPHONES

specially suitable for use with crystal sets and for tuning-in distant stations.

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SIEMENS BROTHERS & CO., LIMITED,
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Forms top of our "Unitop" system. Cabinet and contains A. J. S. 4 Valve Receiver. Complete in itself. It may be converted into a beautiful pedestal cabinet by subsequent purchase of our A. J. S. Loud Speaker. A. J. S. Loud Speaker is a part and attractive piece of furniture and a highly efficient Receiver. Ready portable for use in car or home. 30 Grams. (A. J. S. Loud Speaker, [24 101.]

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View showing
how the P.M.
Detector



is mounted
on the
panel.

The R.I. two-valve amplifier in a magnificent mahogany cabinet with folding doors, P.M. Detector and only one-knob tuning. Price £12-12-0

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The "Wireless Weekly" again fully maintains its reputation as the leading organ in wireless by the introduction and regular publication of Continental and American Broadcasting Programmes in advance.

This new feature, which first appeared in our issue of March 4th, will be regularly included in the form of a supplement and elaborate arrangements have been concluded whereby accurate and detailed times of

CONTINENTAL AND AMERICAN BROADCASTING PROGRAMMES

for the coming week will be given, together with names of artists, the songs and music rendered and other fascinating particulars.

The inclusion of this novel and attractive feature will still further enhance the vast popularity of this great weekly wireless journal. Start reading it yourself

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Weekly** 6d. **6d.**
Every Wednesday.

Edited by John Scott Taggart, F.Inst.P., A.M.I.E.E., so well known for his many original and popular circuits. These are described only in Radio Press publications, of which he is the Editor-in-Chief. This journal is the only weekly wireless paper containing articles by such other well-known writers as Percy W. Harris, M.I.R.E. (Asst. Editor), and the following Staff Editors:—Chapman, Cowper, Hallows, Kendall, Rottier, Redpath, etc.

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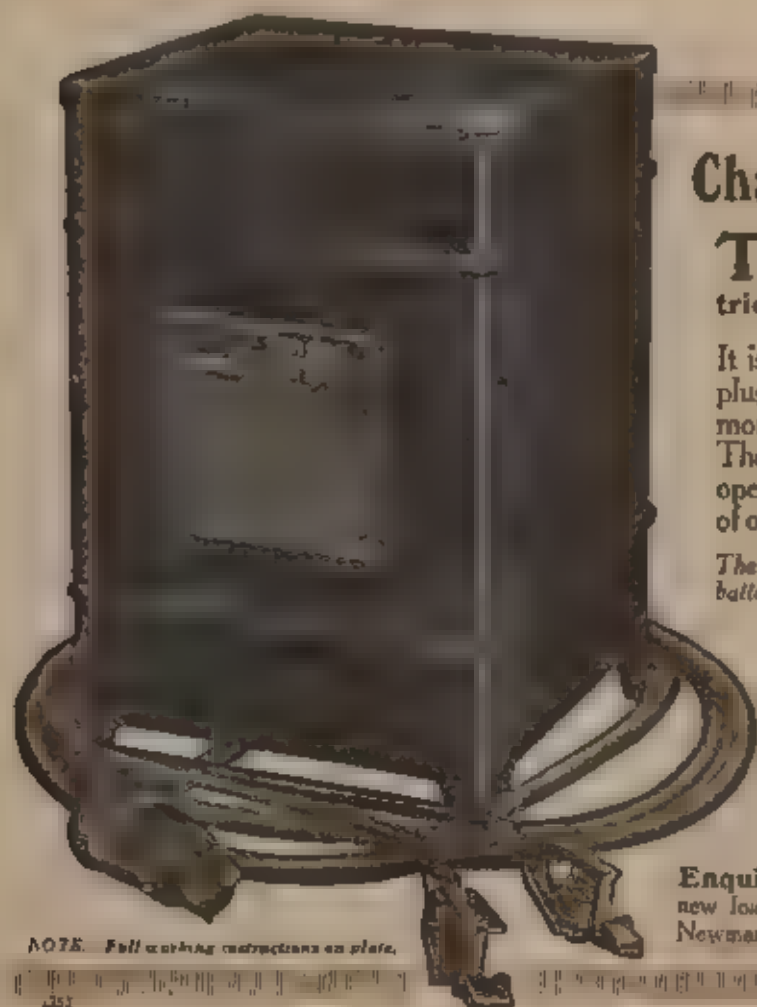
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THE TUNGAR solves the battery-charging problem for all whose houses are electrically-lighted by alternating current.

It is connected on one side to any lamp-holder or wall-plug, and on the other to the battery (the work of a moment). It starts charging as soon as it is switched on. There are no chemical or mechanical complications—its operation is purely electrical and there is nothing to get out of order. It requires no attention and can be left on all night.

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ALTERNATING CURRENT SUPPLY

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Stoke-on-Trent Programme.

EST 306 M.

Week Beginning Sunday, March 15th.

SUNDAY, March 15th.

8.30-9.0. Religious Service from St. ...
10.0-10.30. Programme S.B. from London
11.0-11.30. The Majestic Cinema Orchestra
12.30-1.30. Midday Concert (Tueson
2.30-4.30. The Majestic Cinema Orchestra
5.0-6.0. CHILDEEN'S CORNER
6.30-6.55. Instructions in the Morse Code
7.0 onwards. Programme S.B. from London.

MONDAY, March 16th, to WEDNESDAY, March 18th, and SATURDAY, March 21st.

12.30-1.30. Midday Concert (Tueson
2.30-4.30. The Majestic Cinema Orchestra
5.0-6.0. CHILDEEN'S CORNER
6.30-6.55. Instructions in the Morse Code
7.0 onwards. Programme S.B. from London.

THURSDAY, March 19th.

3.0-4.30. Gramophone Records of the Week
5.0-6.0. CHILDEEN'S CORNER
6.30-6.55. Ministry of Agriculture's Fortnightly
Bulletin. Market Prices for Farmers.
S.B. from London.
7.0-11.0. Programme S.B. from London.

FRIDAY, March 20th.

12.30-1.30. Midday Concert
2.30-4.30. Transmission to Schools. Miss L.
Murray. "How to Enjoy Poetry"
4.30-5.30. The Majestic Cinema Orchestra
5.0-6.0. CHILDEEN'S CORNER
6.30-6.55. Instructions in the Morse Code
7.0. WEATHER FORECAST and NEWS
S.B. from London.
7.0-11.0. Programme S.B. from London.
12.30-1.30. Midday Concert
2.30-4.30. Transmission to Schools. Miss L.
Murray. "How to Enjoy Poetry"
4.30-5.30. The Majestic Cinema Orchestra
5.0-6.0. CHILDEEN'S CORNER
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5.0-6.0. CHILDEEN'S CORNER
6.30-6.55. Instructions in the Morse Code
7.0. WEATHER FORECAST and NEWS
S.B. from London.
7.0-11.0. Programme S.B. from London.

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Loud Speaking Telephone Apparatus
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GRAHAM is used throughout the British
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instruments are conclusively demonstrated.

Just as the most exacting requirements of
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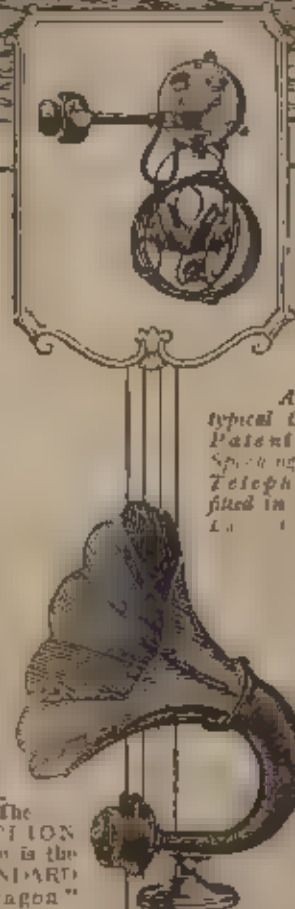
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STANDARD
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Swansea Programme.

SSX 485 M.

Week Beginning Sunday, March 15th.

SUNDAY, March 15th.

8.0-8.30.—Programme S.B. from Cardiff
8.30-9.0. Studio Service, conducted by The
Rev. Canon C. W. WILSON. Choral
Items by the Choir of St. Mary's Church.
9.0-10.30. Programme S.B. from London
10.30-10.45. Programme S.B. from Cardiff

MONDAY, March 16th

2.0-4.0.—The Castle Cinema Orchestra, relayed
from the Castle Cinema, Merina, Hine-
tar—Jack Armstrong.
5.0-5.15. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
7.0-10.30.—Programme S.B. from London.

TUESDAY, March 17th.

2.0-4.0. Gram. on Records
5.15-6.0. CHILDREN'S CORNER
7.0-11.0. Programme S.B. from London.

WEDNESDAY, March 18th.

2.0-4.0. The Castle Cinema Orchestra
5.0-5.15. WOMEN'S TOPICS
5.15-6.0. CHILDREN'S CORNER
7.0-11.0.—Programme S.B. from Cardiff

THURSDAY, March 19th.

2.0-4.0. J. W. Jones & Co.
5.0-5.15. CHILDREN'S CORNER
6.30-11.0. Programme S.B. from London.

FRIDAY, March 20th.

2.0-4.0. The Castle Cinema Orchestra.
5.0-5.15. WOMEN'S TOPICS.
5.15-6.0. CHILDREN'S CORNER
7.0-11.0. Programme S.B. from London.
DAVID PRICE
T. D. JONES (Solo Pianoforte).
THE SWANSEA POICE BAND
Bandmaster—A. SHACKLEFORD.
R.M.S.M.

(By kind permission of R. D. Roberts, Esq.,
Chief Constable)

7.30. The Band
March, "Children of the Regiment" F. H. C.
Overture, "Zazetta"
Descriptive Fantasia, "The Amorous"

Selection, "I Pagliacci"
David Price

8.0. "The Mighty Deep" W. H. Jude
"Devonshire Crown and Cider" Sanderson (1)
T. D. Jones and Eileen Jones.
Pianoforte Duet, "Hungarian Rhapsody"

No. 2.

8.20. The Band.
Duet for Flute and Clarinet, "La F. H. C.
The Gentle Lark" Bishop (1),
(P. C. & D. F. H. and HANAN)
Selection, "Willfred Sanderson's Songs"

arr. Hume (1)

8.40. David Price.

"The Wreck" W. A. Little (7)

"Captain Mac" Sanderson (1)

ALBERT E. HOWARD (Readings).

"Jan Plays Football"

"Jan Goes Up in the Air"

T. D. Jones.

"Polichinello" Bachmann

Value Chromatique Godard

8.10. The Band.

Phone Solo, "The F. H. C. Hume 1,

(Soloist—P. C. WILLIAMS.)

Sketch, "Ireland For Ever"

W. H. Myddelton (1)

Humorous Variations, "The F. H. C. Hume 1,

Lower

9.0. Programme S.B. from London.

10.0. T. D. Jones.

"The M. C. B. Box" Pouchinoff (5)

"The M. C. B. Box" Pouchinoff (5)

David Price

"The M. C. B. Box" Sanderson (1)

The Band.

Sketch, "Operas of Offenbach" arr. Ansell

Fantasia, "The Look" W. H. Myddelton

10.30.—Close down

SATURDAY, March 21st

2.0-4.0. The Castle Cinema Orchestra.
5.0-5.15. CHILDREN'S CORNER
7.0-11.0.—Programme S.B. from Cardiff

DON'T CRY FOR THE MOON



Get a Better Earth

Some folk are never satisfied. The earth isn't good enough for them. So they cry for the moon. But what they really want is a better earth.

And in a way they are right. There is a lot to be said for having a better earth, especially in Wireless reception. After all, we all want the best we can get. The man who cries for the moon exhibits the right spirit but the wrong application. The man in the moon may be only too willing to change places with him. It is far better to keep our desires within the range of practical affairs.

The CLIMAX COPPER EARTH is the best form of direct earth. It is ready for immediate use. The specially designed armoured point allows it to be easily driven into the ground. The perforated tube enables water to be easily introduced into the surrounding earth. It takes up little space, and is not obtrusive. It is far better than the old-fashioned earth, with its ugly and inefficient wire trailing through the house, followed by a bad joint on to a wandering waterpipe.

If you are troubled with—

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- Intermittent signals,
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- Local set interference,
- Muddy reception,

the probable cause of the trouble is an inefficient earth. Get a better earth to-day. GET A CLIMAX COPPER EARTH.

Price 5/-

The enormous success of the CLIMAX RADIO EARTH has given rise to a flood of imitations of doubtful efficiency. Protect yourself. Look for the name Climax on the cap



Any radio dealer can supply. If difficulties are put in your way, or substitutes offered you, please send your 5/- direct to us, and we will send you the genuine CLIMAX RADIO EARTH by return, post free.

INSIST ON THE NAME

CLIMAX PATENTS LTD.

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Telephone: Park 4211.

CLIMAX
RADIO

Tuesday's Programme.

(Continued from page 541)

6.40-6.55 Mr. J. H. Barker, "Fishing in the Loch."
7.0-11.0. *See from London.*

2BD ABERDEEN. 495 M.

5.30-6.0. Concert: The Wireless Trio. Anne Ballantine (Contralto). Feminine Topics.
5.45-6.15. CHILDREN'S CORNER.
6.10-7.0. Mr. A. L. ...
7.0-11.0. *See from London.*

5SC GLASGOW.

3.30-4.30 An Hour of Melody
THE WIRELESS QUARTET

4.45-5.15. "A Good Day Out" ... Baynes (1)
CHRIS Mc KAY (Contralto)
The Greatest Wish in the World
5.15-5.45. "The Night of the ..."
Selections from ...
5.45-6.15. "The Night of the ..."
Selections from ...

6.15-6.45. "The Night of the ..."
Selections from ...

6.45-7.15. "The Night of the ..."
Selections from ...

7.15-7.45. "The Night of the ..."
Selections from ...

7.45-8.15. "The Night of the ..."
Selections from ...

8.15-8.45. "The Night of the ..."
Selections from ...

8.45-9.15. "The Night of the ..."
Selections from ...

9.15-9.45. "The Night of the ..."
Selections from ...

9.45-10.15. "The Night of the ..."
Selections from ...

10.15-10.45. "The Night of the ..."
Selections from ...

10.45-11.15. "The Night of the ..."
Selections from ...

11.15-11.45. "The Night of the ..."
Selections from ...

11.45-12.15. "The Night of the ..."
Selections from ...

12.15-12.45. "The Night of the ..."
Selections from ...

12.45-1.15. "The Night of the ..."
Selections from ...

1.15-1.45. "The Night of the ..."
Selections from ...

1.45-2.15. "The Night of the ..."
Selections from ...

2.15-2.45. "The Night of the ..."
Selections from ...

2.45-3.15. "The Night of the ..."
Selections from ...

3.15-3.45. "The Night of the ..."
Selections from ...

3.45-4.15. "The Night of the ..."
Selections from ...

4.15-4.45. "The Night of the ..."
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4.45-5.15. "The Night of the ..."
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5.15-5.45. "The Night of the ..."
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5.45-6.15. "The Night of the ..."
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6.15-6.45. "The Night of the ..."
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6.45-7.15. "The Night of the ..."
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7.45-8.15. "The Night of the ..."
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8.45-9.15. "The Night of the ..."
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9.15-9.45. "The Night of the ..."
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6.45-7.15. "The Night of the ..."
Selections from ...

Edinburgh Programme.

(Continued from page 541)

5.45. Dorothy Miller Hobbs
The Little Fairy Songs
The Little Fairy Songs
In the Time of ...
Mosses ...

9.0. Prof. C. G. BARKLA F.R.S. D.Sc. N.4
Lectures on "Sir Isaac Newton"
Sir Isaac Newton died March 20th, 1727

9.20. Dorothy Miller Hobbs
In Selections from their Repertory

9.30. WEATHER FORECAST and NEWS
S.B. from London
Mr. ALAN COBHAM S.B. from London.
G. L. MARSHALL on "Station Topics."
Local News

10.10 (approx.). Dorothy Miller Hobbs
The Morning Word
Yesterday and To-Day
The Evening Word

10.18. Dorothy Miller Hobbs
In Selections from their Repertory

10.30 - Close down

SATURDAY, March 21st.

3.0-4.0. The Station Pianoforte Trio.

5.0-6.0. CHILDREN'S CORNER

6.10. Programme S.B. from London

6.40. Programme S.B. from London

7.10. Programme S.B. from London

7.40. Programme S.B. from London

8.10. Programme S.B. from London

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5.40. Programme S.B. from London

6.10. Programme S.B. from London

6.40. Programme S.B. from London

7.10. Programme S.B. from London

7.40. Programme S.B. from London

Pianoforte Recital.

(John Sebastian Bach—Born March 21st, 1685)

Elizabeth Spencer
1. Movement, Italian Concerto
Prelude and Fugue in C Major
Extracts from English Suites
Chorale, "Mortify I, a by Thy Goodness"
Bach, "Gloria" by Rummel

1.30. Close down

SATURDAY, March 21st

3.0-4.0. CHILDREN'S CORNER

5.0-6.0. Adeline E. L. Manning, "National

6.10. Mr. Frank Heald ("John o' Trent")

6.40. "Outdoor Top"

7.10. Programme S.B. from London

7.40. Programme S.B. from London

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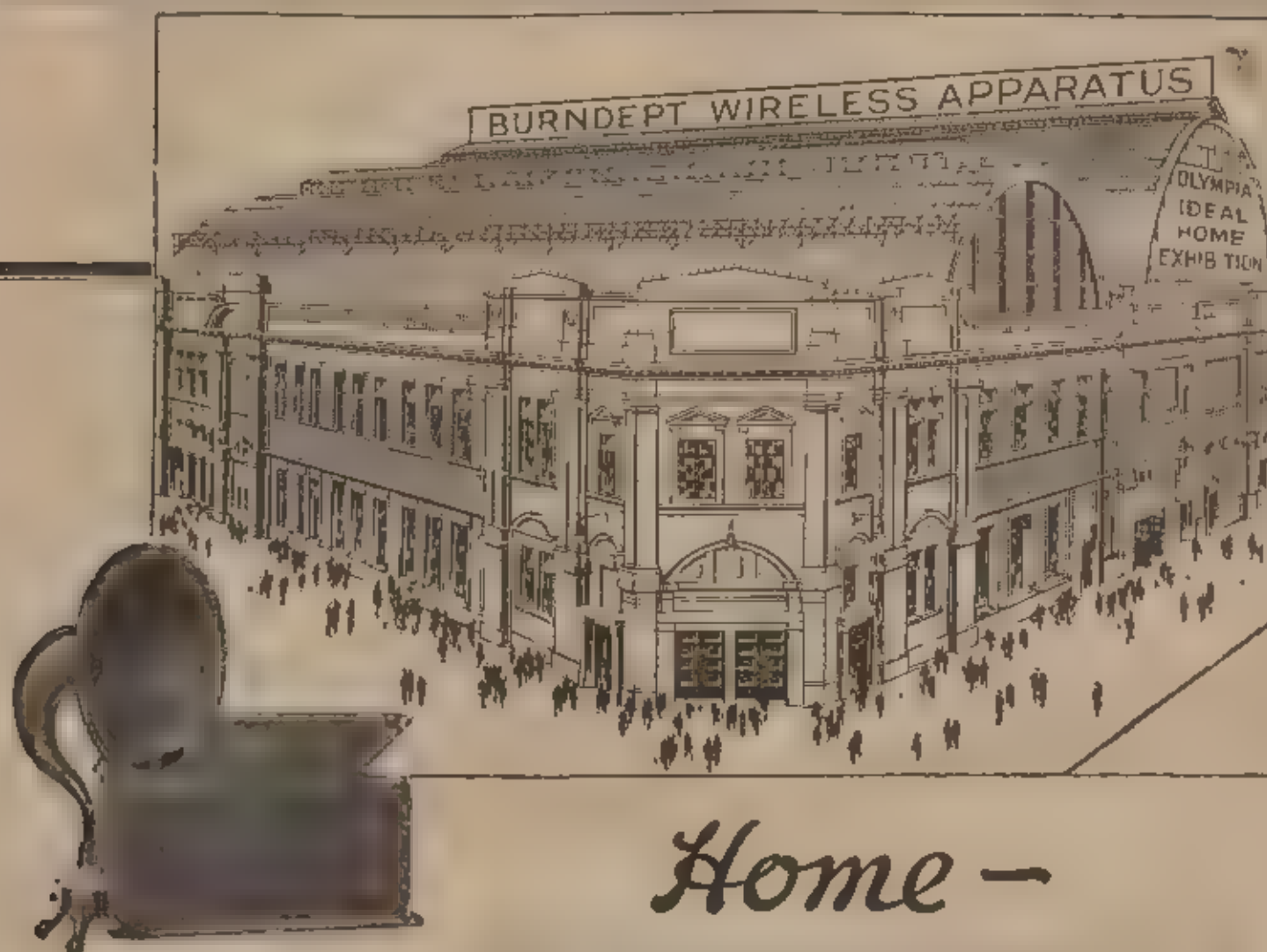
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8.40. Programme S.B. from London

9.10. Programme S.B. from London

9.40. Programme S.B. from London

10.10. Programme S.B. from London



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These cells need re-charging only every **SIX MONTHS** unless the full capacity has been taken out in a shorter period.



Type DTG



Type HZ

Type DTG

These cells are particularly suitable for use with 0.6 Volt Edison Valves. The cells are each 2 volts, so that two of these cells will replace 2 dry cells. Capacity when used for very slow intermittent work—20 ampere hours. They are supplied dry, but fully charged and need only the addition of acid to make them ready for service.

Price (Excluding Acid)

Type DTG 5/-

Type DFG

This type is a development of the DTG, having more than double the capacity of the 5/- cell. Capacity on slow intermittent work 45 ampere hours. The above types are in strong moulded glass boxes.

Type DFG 10/-

Type HZ (in celluloid boxes)

The HZ series has been designed for use in circuits where the number of turning hours between charges is not less than 30. They need be re-charged only every six months unless the full capacity has been taken out.

VOLTAGE	TYPE	ACTUAL Amperes Hour Capacity	PRICE	
			Cell Only Uncharged	In Container Type "O"
2 Volts	LHZ 2	40	1 17 6	1 3 6
	LHZ 3	60	1 1 0	1 5 0
	LHZ 4	80	1 4 0	1 12 6

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